THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

December 1998 Volume 2, Number 2

IAAPA '98 in Dallas

This year's conference and trade show of the **International Association of Amusement Parks and Attractions** in Dallas, TX (Nov. 16–21), offered its usual eyeful at the huge panoply of products and services needed to operate a 21st-century theme park or location-based entertainment center. (*See also MaxImage!'s coverage of last year's conference, in the December 1997 issue.*) We will refrain from extolling the joys (Free food samples! Carnival rides! Laser tag! Other fun stuff!) of the enormous trade show (1,100 exhibitors, 485,000 square feet, 44,500 square meters) and focus on those items of interest to the LF community.

Motion simulation was prominent in the mix of exhibitors at IAAPA, with dozens of companies offering small capsule devices seating between one and six people. All of the major players in the LF world were present, but took lower profiles than they did last year in Orlando. Of **Imax Corporation, Iwerks Entertainment**, **Showscan Entertainment**, and **SimEx**, none had a fully working simula-

*(See **T-REX** on page 8)*

Inside MaxImage!

Shindler's Site	2
Review: *T-Rex: Back to the Cretaceous*	3
The Biz: Imax Buyout Rumors	4
The Biz: Film Stock	4
The Biz: Deals	5
The Biz: Personnel	5
New and Future Theaters	9
In Production	10-11
Booking Data	12-16
Directory	18-19
Classified Ads	19
Shorts	20

Diary of a Young LF Film

by Kay Voyvodich

Part 2

This is the third in a series of articles documenting the process of bringing an LF film from concept to screen. In Part 1 (June 1998), author Kay Voyvodich, a veteran film and video producer, related how she developed a concept for an LF film on the Great Lakes and began researching the LF industry and seeking funding sources. In Part 2 (August 1998), she presented the concept at the ISTC conference in Vancouver, continued "dialing for dollars," and attended the LFCA conference in Los Angeles.

August 8

My vacation was a great success. A 2,500-mile road trip on two-lane roads across the middle of the country can offer a healthy perspective, particularly for someone bitten by the dangerous LF bug. The trip might even have been a little too refreshing, because I came up with some big new concepts and my teeny-weeny LF effort has just grown tenfold. Yikes! This must be a great idea, because my new partner, a Harvard MBA with 30 years' experience, is practically jumping out of her skin with enthusiasm at the prospect.

September 10

Business meetings galore – lots of cranking words and numbers. Lots of versions. Good-bye weekends, nights, and husband. Get that first draft out. Get it reviewed by people we trust – people with track records in this industry and heavy business credentials. They make very minor suggestions – move this here, put that there. Basically, they all think the concept is right on target. But if I have come up with this idea, there must be others out there who have thought of it, too. There

*(See **DIARY** on page 7)*

3D Without Glasses!

VisuaLABS Inc., a publicly traded Alberta, Canada, company, has developed a non-stereoscopic 3D viewing system that eliminates the need for glasses or headgear of any sort, presenting what the company calls "the properties of depth as they occur in the real world." The patented system does not limit the viewer's position, angle of view, or the number of viewers who can see the 3D images at once. The company has developed prototypes using a 35-inch (89-cm) video monitor, a video projector, and a computer monitor, and claims that adaptation to film projection is feasible.

Virtually all 3D systems to date rely on stereoscopy, that is, presenting two different images, one to each eye. The brain then derives depth cues by convergence, the angle between the eyes. **Sheldon Selitt**, VisuaLABS' chairman and chief scientist, realized that convergence is not the only depth cue used by the mind to infer spatial relationships. The eye adjusts its focus, as a camera does, to clearly view objects at varying distances. This usually happens automatically, without conscious effort, adding to the perception of 3D space when we view the real world.

When an image of a three-dimensional scene is projected on a flat surface – the eye's retina, the film plane in a camera, a TV tube, or a motion picture screen – some objects will appear in focus and others will be out of focus. However, if the screen could magically take the shape of the 3D space of the image, every object in that view would appear in focus.

VisuaLABS' breakthrough consists of a transparent micro-optical device that **Harris Kirschenbaum**, VP of marketing, likens to an array of miniature zoom lenses, with one "lens" for each pixel of the display device. Each "zoom lens" can be rap-

*(See **3D** on page 8)*

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

MaxImage!

Volume 2, Number 2
December 1998

C'mon. This'll put you in solid with your boss.

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Marty Shindler
Kay Voyvodich

Published 12 times a year by Cinergetics, LLC and distributed by first class mail.
Printed in the U.S.A

Subscriptions: US$277
Outside North America: US$337
(800) 978-9754 (orders only)

All payments must be made in US funds.

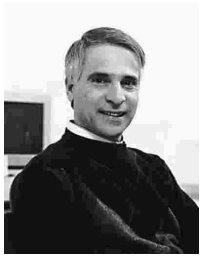
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, Suite 223
Columbia, MD 21044-2302 USA
(410) 997-2780 (phone)
(410) 997-2786 (fax)
editor@cinergetics.com

© 1998 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.
Individuals and organizations wishing to reprint articles from *MaxImage!* should call our offices for permission, which is usually given.
The opinions of contributors are not necessarily those of *MaxImage!* or its parent company, Cinergetics. LLC.
Trademarks mentioned in *MaxImage!* are the property of their respective owners.

Classified Advertising
is accepted in the category of Employment.
The rate for organizations wishing to post job opening announcements is US$0.50 per word.
There is no charge for individuals to post an ad in the "Position Wanted" category.

Shindler's Site



by Marty Shindler

Building For Tomorrow, Operating For Today

We need to be ready. The LF industry is poised for significant growth as more and more theaters are built and films are produced. Companies will need to build for tomorrow while operating today.

As I look at growing industries, I am often reminded of a comment the president of my college made at the beginning of my freshman year. "Look at the person to the left, then look at the person to the right. One of you three will not be here next year." Although many of us scoffed at the remark, he was right. The reason: one of the three wasn't ready.

What do we need to do to be ready? For any industry to grow, the companies within it need to grow. The LF industry is no exception. Whether producing films or supporting production, companies need to have a solid business base. This is important in companies of any size, but is crucial in small or start-up situations. In a growing industry, only the fittest will survive.

"Administratively challenged" is a term I frequently use to describe entrepreneurial organizations. In many start-ups and small- to medium-sized organizations, the management is so intent on the product that the infrastructure – policies and procedures – is given a secondary role, if it is addressed at all. This inhibits growth.

Being able to produce the best films, create the right effects, offer the best services, with the right creative and technical talent is essential. But it is not enough, long-term. Without the right infrastructure, the weight of the organization will cause the company to collapse. When a house is built, what is put down first? The foundation. Without it, there can be no substantial structure. The same applies to creative and technical companies.

Ideally, the foundation should be in place when a company is started. However, it is never too late. An infrastructure can be built within an existing company. By planning for growth, you can avoid many of the pitfalls experienced by entrepreneurs with less foresight.

The most important part of the planning process is to review current operations with an eye to improving existing procedures and establishing new ones that will facilitate growth. This review will also provide a communications medium for collecting and disseminating information throughout the entire organization.

A facilitator may be required to guide the process and to keep discussions focused. Otherwise, the process could turn into a trip to Abilene.

The goal is to develop an infrastructure that can be implemented now and that can grow flexibly as the company grows. The essential elements of the review process include:

- Discussions with senior and other managers on the core team about the tools they need to do their jobs, growth issues, communications, and other pertinent topics;
- Discussions of many of the same topics with the individuals responsible for administering functions such as finance and accounting, sales and marketing, office management, purchasing, and human resources;
- An assessment of the organization's management coverage of the primary business functions;
- Discussion and review of cost-charging and allocation practices. This includes, but is not limited to, procedures for purchase orders, time cards and payroll, invoices, equipment purchases and other expenses;
- Discussion of procedures associated with review and approval of the above processes and documents. Discussions should also consider the flow of information and the timeliness of document processing. This may seem mundane, but effective and timely document processing is critical to success;
- Review/establishment of flow of purchasing authority. An effective infrastructure provides the various levels of management with purchasing authority appropriate to their position within the company. A company in which only the general manager can sign for purchases will limit its growth potential significantly. Setting purchasing authority helps institute effective accountability within the company;
- Review/establishment of the flow of information. The flow of documents to be managed includes those generated and received in the main office as well as to and from other segments of the organization, especially if there are remote locations, such as sales offices/representatives and off-site production facilities;

*(See **SHINDLER** on page 9)*

CORRECTIONS

The October and November "In Production" listings did not reflect the fact, reported the October "Biz" section, that **Ogden Entertainment** is distributing ***The Old Man and the Sea***..

With regard to the item in this space last month citing **Jean-Jacques Annaud** as the "first Hollywood 'name' director" to make an LF film, it has been drawn to our attention that **George Englund**, director of ***My Strange Uncle***, also made several Hollywood films, including *Zachariah* (1971), which happens to have been a teenage favorite of *MaxImage!*'s publisher.

However, rather than be put in the position of correcting a correction, and with all due respect to Mr. Englund, who we are sure is a fine fellow, we have determined that he has not risen to the level of "name" director, whatever that means.

Review: *T-rex: Back to the Cretaceous*

by The Masked Reviewer

In the hearts and minds of almost everyone in the LF industry, one mega-subject has been slowly galumphing through ancient, misty swamps towards our giant screens. For years, topic testing has put dinosaurs – those "terrible lizards" of universal fear and fascination – at the top of almost every list. Imagine the earth-trembling approach of a 75-ton brachiosaurus, stressing your sub-woofers to the limit! Think of your dome as a window opened on the Cretaceous sky, filled with squadrons of swooping pterodactyls! What about going eyeball-to-eyeball with the ultimate predator, Tyrannosaurus rex, in 1:1 scale on a six- story screen?

And then there are the real-life adventures of those intrepid 19th- and 20th-century paleontologists who provided George Lucas with the inspiration for Indiana Jones. They ranged around the world from the Medicine Bow Anticline in Wyoming to Outer Mongolia, digging up astounding fossils and rebuilding those vanished giants, bone by bone. This "delivery of dinosaurs from the earth to the modern imagination" is one of the great achievements of science. How could an LF film about these mega-critters be anything less than a mega-hit?

But computer animation was, for a long while, inept at portraying living forms and movements, and prohibitively expensive, especially when rendered at the 4K or higher resolutions required by the 15/70 format. In just a few short years, though, thanks to Steven Spielberg, Lucas, and a wave of breakthroughs in digital CGI, scanning, and compositing technology, things changed dramatically and dinosaurs have at last thundered onto the LF screen.

T-Rex: Back to the Cretaceous, **Imax Corporation**'s highly promoted and long-awaited 3D dinosaur film, directed by **Brett Leonard**, produced by **Antoine Compin** and **Charis Horton**, and executive produced by **Andrew Gellis**, is now rumbling into LF theaters.

The problem is, it's not about dinosaurs. It's about adolescent fantasy and parental neglect. Well, that may be a bit harsh. *T-Rex* does contain about four minutes of the best creature animation ever produced in LF and throughout the film the 3D imagery (shot by the late and extremely talented **Noel Archambault**, to whom the film is appropriately dedicated) is of the highest quality. And, yes, we do get that long-awaited face-off with a T. rex and its awesome dentition. Though brief, it does not disappoint, at least cinematically. This is "Jaws 3D" with a vengeance.

But the remaining 40 minutes are devoted to a thin and unconvincing story line that wouldn't even make a particularly good after-school TV special.

Even worse, science gets a rather raw deal in this film.

The film's central character is a teenage girl. (No, not the one who wanders around a house looking for four million bugs and finds only 14. That's an earlier film.) This young lady, quite capably played by **Liz Stauber**, is the daughter of a divorced paleontologist, who is played by **Peter Horton** as though he had other things on his mind. This single parent has inexplicably left his daughter home alone while he's off on an exciting dig in the badlands of Montana.

On the other hand, maybe that's understandable, because there's a svelte blond colleague on the expedition who climbs cliffs and exchanges double-entendres with Dad. While falling into his arms, she helps him discover a neat fossil. "Maybe I should fall more often," she suggests.

Then again, it really is inexplicable because his daughter, named Ally, is into dinosaurs, *majorly*. While Dad is away, she volunteers as a guide in the dinosaur exhibit at his museum and works on a science class essay about maternal instincts in Tyrannosaurus rex .

When Dad gets back at last, he glances at the cover of her essay and dismisses it, saying "There's no evidence of maternal instinct in T. rex!" Ally replies that "It's speculation." So much for the rigors of science.

*(see **REVIEW** on page 6)*

About The Masked Reviewer

Tell the truth and run. – Jewish proverb.

Before the first issue of *MaxImage!* was published, I began asking friends and colleagues in the LF world if they'd like to review new films for publication. The usual answer was, Yes, I'd *like* to, but I may have to work with those people next year, so I'd better not. Although growing, the LF industry remains a rather small community whose members usually prefer to hold their true opinions close to the vest (except at the bar after a long day at a conference).

After writing one review myself, I decided that continuing to do so might compromise my reputation for impartiality. Shortly thereafter I had the good fortune to find Ric Bayly, an experienced reviewer who is familiar with, but not deeply enmeshed in, LF production. He has reviewed two films for *MaxImage!* and will continue to contribute.

With the present review of ***T-rex: Back to the Cretaceous***, I begin what I hope will become a regular feature, The Masked Reviewer: anonymous reviews of LF films written by LF industry players.

I make the following solemn promises about The Masked Reviewer:

1) The Masked Reviewer is a prominent LF industry figure, well qualified to review films.
2) The Masked Reviewer, to the best of my knowledge, has no axe to grind with respect to the film being reviewed or any of the major people involved in its production.
3) I am *not* The Masked Reviewer.

The Masked Reviewer may or may not be the same person from review to review.

In fact, *you* could be The Masked Reviewer. There's no money, but think of the mystery and glamour, and the exhilarating freedom to say what you *really* think for once. (Of course, reviews for publication under your real name are also welcome.) Get in touch.

—James Hyder
Editor/Publisher

THE BIZ

VIRTUAL REALITY

Rumors of Imax buyout fly

Rumors are rampant that **Imax Corporation** is about to be receive a major new investor, a production partner, or even a buyer. The Nov. 9 edition of *Business Week* reported that **Stephen Bronfman**, scion of the Seagram beverage and entertainment conglomerate, was considering a major investment in Imax to support production.

Talk of re-purposing *Antz* for LF 3D has metamorphosed into the *Shrek* deal (*see Shorts, page 20*).

Most recently, word that **Miramax**, a subsidiary studio of the **Disney Company**, is in talks about buying or partnering with Imax has been reported in *Variety,* the *Toronto Globe and Mail,* and other publications.

Miramax has in fact struck a deal with **MacGillivray Freeman Films** for the worldwide television and home video distribution rights to ***Everest***. (The home video will be released in spring 1999.) This led some in the *MaxImage!* offices to conclude that the Imax rumors arose from confusion about that deal. Both Imax and Miramax have declined to comment, Miramax's director of corporate communications, **Andrew Stengel**, going so far as to say that "It sounds dubious to me."

After beating the bushes, *MaxImage!* has nothing more substantial to report for now.

FILM STOCK

Imax Q3 earnings up 30%

In its third-quarter earnings report, **Imax Corporation** posted a 30% increase in net earnings over the same quarter of 1997: US$7.1 million, compared to $5.5 million, equating to $0.23 per share (diluted) this year, versus $0.18 (diluted) in the same period last year. Net earnings for the first nine months of 1998 rose 31% to $17.5 million from $13.3 million in the same period of 1997. Diluted per-share earnings for this period in 1998 were $0.57, compared to $0.44 for the first nine months of 1997, an increase of 23%.

Q3 revenues increased from $35.9 million in 1997 to $43.8 million in the same period this year, a 22% increase. The boost came from enhanced systems income, which overcame a 51% decline in revenue from film production, distribution, and post-production. The company reported that the drop in film income was the result of the timing of 1998's releases (i.e. ***T-rex*** and the seasonal re-release of ***Imax Nutcracker***), which came in Q4.

Signings for 14 new theater systems from July through September 1998, with a value of $41.9 million, were 3% higher than $40.6 million for 16 systems in the same quarter of 1997. For the first nine months of 1998, Imax signed deals for 35 theaters with a value of $102.3 million, 15% higher than the same period last year, $89.1 million in 40 contracts. The higher average value of the 1998 contracts is due to a greater number of 3D systems.

Sales backlog grew 3% in the quarter, from $189.2 million as of June 30, 1998, to $195.6 million on Sept. 30. The latter figure is a 12% increase over the 1997 year-end total of $175.4 million. The backlog as of the end of Q3 represents 84 theaters. Nearly half of these theaters will use the new SR 3D system.

The Asian economic turbulence has resulted in a default by one Imax client that had contracted for two theaters in the region. Those two have been removed from the reported backlog.

Later in November, Imax filed a preliminary prospectus with the Securities and Exchange Commission for a U.S.-only offering of $200,000,000 of unsecured senior notes due in 2005 that would be used to "redeem outstanding indebtedness and redeemable preferred shares and for general corporate purposes." Moody's Investor Services assigned this proposed offering a rating of Ba2, the same rating given to the unsecured notes that this offering will be used to redeem.

FILM STOCK

Imax CEOs sign new contracts

Richard Gelfond and **Bradley Wechsler**, co-CEOs of **Imax Corporation**, signed new employment contracts in early November that provide for "a significant reduction in base salary and bonus scale in exchange for a higher proportion of performance-based stock options," according to a company press release. The new arrangements are retroactive to July 1, 1998, and supersede the final portions of existing contracts that would have expired on Dec. 31, 1998.

The move is seen by analysts as a sign that the executives expect further growth in the company's stock price, and fuels rumors that Imax is about to announce a deal with a major Hollywood studio (*see above*). One analyst told *MaxImage!* that Gelfond and Wechsler "wouldn't [take the salary cut] if it weren't in their best interests."

According to documents filed with the Securities and Exchange Commission, the co-CEOs' base salaries were US$710,000 per year in 1997 and are $500,000 under the new contract. However, Gelfond and Wechsler earned a total of nearly $5.4 million in 1997, the remainder of which came from exercised options, bonuses, and other compensation.

Showscan narrows net loss in Q2

Showscan Entertainment reported a net loss in its second fiscal quarter ending Sept. 30, 1998, of US$325,000 (-$0.06 per share) compared to a net loss of $922,000 (-$0.18) for the same period last year. Revenues in Q2 were $2.67 million this year, compared to $2.47 million in last year's Q2.

For the six months ending Sept. 30, 1998, the net loss was $1.54 million, (-$0 .28 per share) narrowed from $2.61 million (-$0.46 per share) in the same period of 1997. Revenues for the first six months of fiscal 1998 were $4.43 million, up from $3.71 million in the first two quarters of fiscal 1997.

THE BIZ

DEALS

Iwerks adds TurboRides in China

Iwerks Entertainment confirmed in November that it had signed deals for two new TurboRide™ theaters in China, bringing its total in that country to ten. The company has more than 80 installations in the Asia Pacific region.

A 100-seat TurboRide theater with Iwerk's Linear Loop® 8/70 projector will be installed in an amusement park in Fuzhou owned by **Fujian Chang Tai Amusement Co. Ltd.**

In a separate deal, the **Haier Group** contracted for a 36-seat TurboRide 3D!, also with an 8/70 Linear Loop, to be built at the **Qingdao Haier Museum** in the city of Qingdao. Both will open in February 1999.

The company also announced in November the opening of a TurboRide 3D! theater at the **Dave and Buster's** restaurant in Rockland County, NY, the fifth installation in a D & B, and the conversion of the TurboRide at **Six Flags Over Texas** in Fort Worth to 3D.

Discovery, Iwerks to shoot sim

Discovery Channel Pictures and **Iwerks Entertainment** have signed an agreement to produce a live-action simulation film based on Discovery's popular *Wings* program, which was recently spun off to a new cable channel. Production of the ride-film, DCP's first, will begin shortly, for an expected release in spring 1999. (***Africa's Elephant Kingdom***, the company's first LF film, is being distributed by Iwerks' competitor, **Imax Corporation**.)

Wildfire: the Ride, a companion DCP's next LF film, ***Wildfire: Feel the Heat***, is in pre-production.

The move to simulation rides comes as the parent company, **Discovery Communications, Inc.**, sets up **Discovery Themed Entertainment**, a new division that will incorporate LF production, sims, museum exhibits, site-based entertainment, and other activities.

DCP, the LF production division, will fall under DTE.

Alaska theater to get Christie

The **CineVentures–Alaska** theater in Anchorage, whose Dec. 17 opening was reported here last month, will be equipped with a **Christie** 8/70 projector, a **Harkness** screen, and a show control system developed by **Iwerks Entertainment**. The installation will be performed by **Media Technology Source**, of Minneapolis,.

PERSONNEL

Ferguson is COO of Nat Geo TV

Ken Ferguson has been named chief operating officer of **National Geographic Television**, where he will oversee the organization's interest in **Destination Cinema, Inc.**, owner of five LF theaters in North America, as well as several other Nat Geo divisions.

Ferguson joined NGT as chief financial officer and chief administrative officer in November 1997, following stints at Dick Clark Productions and DeLaurentiis Entertainment Group.

Moves, new hires at Smithsonian

With the opening of the **National Museum of Natural History**'s IMAX 3D® theater only months away, theater manager **Bridget Shea** has been coaxing former co-workers from the **National Air and Space Museum** to join her at the **Smithsonian**'s second LF theater in Washington, DC. Projectionist **Mike Cantrell** made the switch in October, and **Gregory Tooks**, theater operations supervisor and 18-year veteran at NASM, moves up to the position of assistant manager at NMNH's **Samuel C. Johnson IMAX Theater** this month. Filling out the projection staff are **Brian Friedrich** and **Adam Shicht**, both coming from **Six Flags Great America** in Gurnee, IL. **Cathleen Carroll** is the new technical supervisor.

Back at NASM, theater manager **Bob Watson** has promoted **Thomas Gordon** to fill Tooks' old position, and recently hired **Jeff Weaver** as box office supervisor and **Charles Lewis** as assistant manager.

PERSONNEL

Smith named Edmonton CEO

The Board of Directors of the **Edmonton Space and Science Centre** has appointed **George Smith** to be president and CEO of the 14-year-old center. Smith, who has been director of development for three years, succeeds **Les Young**, who will continue to serve as vice-chairman for the science center's Vision Beyond 2000 fund-raising campaign.

Smith will also play a major role in the CDN$10 million development effort, which is needed to renovate and expand the facility.

Promotions at Showscan

A recent reorganization at Culver City-based **Showscan Entertainment** has meant promotions for a number of officials as the company struggles toward profitability in the wake of recent financial setbacks. Vice presidents **Russell Chesley** and **Michael Ellis** are now senior VPs, Chesley over all sales, film production, and marketing; Ellis over technology, engineering, owned-and-operated theater operations, and customer service.

Ernie Bakenie, formerly director of international sales, moves in to fill Chesley's old position as vice president of sales and marketing. **Jeanne Lucas**, formerly a production executive, is now VP of Showscan Studios, the production arm of the company. Bakenie and Lucas report to Chesley.

Patti Gordon has been promoted to VP of human resources, and **Bill Hole** will be responsible for marketing of new media. **Marc Sabella** is now VP, corporate controller, responsible for all accounting and financial reporting.

In response to industry rumor of possible buyouts, Chesley tells *MaxImage!* that the company intends to operate as a stand-alone entity, and that its current business development plan calls for forming joint ventures and strategic alliances, but not actively seeking a buyer or merger partner.

Review: *T-rex: Back to the Cretaceous*

*(from **REVIEW** on page 3)*

But Dad has brought back "an amazing discovery," which, he tells her, might be a T. rex egg – or maybe it's T. rex dung. He must actually think it's the latter, because he leaves the large, ovoid fossil atop a desk in the museum's research lab and, as soon as he's out of the room – you knew it, didn't you? – Ally knocks it off.

The fossil cracks open, emits a strange vapor, then sucks it back in again. But it's an omen of sorts, because soon the museum's lights flicker, a T. rex skeleton comes to life, sarcophagi fly down the hallways, and Ally finds herself in a steamy jungle full of ferns and Spanish moss. "There was only one explanation," she says, like a sternly rational Ally in Wonderland. "I had really gone back to the time of the dinosaurs."

Well, maybe. But at least Lewis Carroll dropped the hint that "the hot day made [Alice] feel very sleepy and stupid..." We get no explanation for Ally's mind trip, though she does wonder whether it's due to low blood-sugar. Whatever. For the rest of the film, while Dad and the museum guard search for her, Ally pops from present to past and back again.

Sometimes, though, it's hard to know which part of the past she's in. While traipsing through the Cretaceous jungle, she meets the famed natural history artist Charles Knight, who painted dinosaur scenes in the early 1900s. Ally criticizes the scientific accuracy of his work on T. rex, but the good Edwardian gentleman expresses neither surprise nor indignation.

Moments later, Ally is back in the museum's ladies' room washing her face. She hears the strains of a harmonica and suddenly she's on Alberta's spectacular Red Deer River in 1911 with pioneer paleontologist Barnum Brown, aboard a barge that has been quite accurately recreated for the film, apparently from Brown's own hand-colored lantern slides. Ally must have brought a can of Deep Woods Off! into the past, since she and Brown are the only ones on the barge not wearing heavy-duty mosquito netting.

Oddly, in a film that's largely set in a museum and has at least one pointed reference to the **Smithsonian**, there's no mention of the fact that it was the **American Museum of Natural History** that employed both Knight and Brown and mounted some of the most famous and productive bone-hunting expeditions of the past century. It would also be nice to know that it was Brown who discovered two of the earliest and most complete T. rex skeletons during the course of his digs at Hell Creek, Montana.

Passing through the ladies' room again, Ally drops into the rather eventful years around 65,000,000 BC. You know, that's when really bad stuff happened to dinosaurs and things began to go a lot better for mammals. This is the film's dramatic climax and, thankfully, the last set of intercuts between past and present. It's also the most problematic part of the film for educators.

The scriptwriters have spread a shmear of dubious science on a very plain bagel of entertainment.

Ally survives a dive-bombing attack by a quite scary and well animated pterodactyl and then comes upon a circular earthwork in the middle of a jungle clearing. It's full of those ovoid shapes that Dad found in Montana. Without the least evidence or clue, Ally declares that "this could be a T. rex nest." And indeed it is.

Momma T. rex, apparently less neglectful as a parent than some paleontologists, comes thundering home just in time to catch an ornithomimus making off with one of her eggs. She gives chase and grabs the little dino by the tail. The egg flies through the air and Ally makes a catch worthy of a wide-receiver. Carefully, and with admirable aplomb in the shadow of the largest predator that ever lived, she places the precious package on the ground.

T. rex stares at Ally from its 20-foot height. The massive killer slowly lowers her huge head, full of six-inch teeth, and then... and then... Ally reaches out and gives her a sisterly pat on the snout! Tyrannosaurus rex turns out to be just a big, gray Barney after all. We needn't have worried. It looks like the beginning of a beautiful friendship but, hold on, this is the Cretaceous-Tertiary boundary, and there's this inbound asteroid...

The special-effects blast and dino animation that follows are very well done and quite entertaining. Momma T. rex gets her skin blown off and winds up in skeletal splendor back in the museum. Ally, none the worse for wear, pops up at the museum too, to Dad's great relief.

What has it all been about? Says Ally to herself, "Going back in time gave me confidence in my theories." She can now submit her unfounded speculations to her science teacher without fear. Should we hope she gets an F?

Okay, we've taken our digs at the story line. But is there *really* anything wrong with any of this? Isn't it just harmless entertainment for the whole family?

Yes and no. If you're running an LF theater in a museum or science center, you have cause for concern here. A recent poll showed that fully half of the American public believes that (or does not know whether) dinosaurs and early humans lived during the same time period. For those people, and younger kids, the film will do nothing to dispel such mythology.

And the idea that Ally can write a speculative paper for science class, then confirm her guesses by fantasizing about the subject, may be good whimsy, but it's bad science education.

We don't have to have wall-to-wall, hard-core science in all our LF films, but we at least have a duty not to obfuscate what science is and what scientists do. The film

makes a great fuss over its scientific content, even letting Ally toss off terms like "cladistics," but somehow the scriptwriters don't seem to have their hearts in it. It's clear that, if they had their druthers, they'd rather not have to cater to all those informal science educators out there. They've spread a shmear of dubious science on a very plain bagel of entertainment.

And if *T-Rex* is in fact trying to be a "crossover" film, appealing to both educational institutions and commercial theaters, it may not satisfy the latter, either. Increasingly, those theaters are competing directly with Hollywood product. So far, Hollywood writers – at least the ones who work for Spielberg – do it a lot better.

Above all, the film is a missed opportunity for science education. The real story of dinosaurs and the world they dominated for 150 million years – as revealed by paleontologists and evolutionary biologists – is far more exciting than this teenage fantasy.

But let's look at the up side. The film really does break new ground in LF special effects, and that is an achievement genuinely to be commended. The digital creature animation by **Blue Sky/VIFX** and visual effects by **L-Squared Entertainment** are most impressive, as is the work by director Leonard, cinematographer **Andrew Kitzanuk**, special effects supervisor **Sean Phillips**, and stereographer Archambault. Budgets permitting, we can expect to see increased use of these exciting techniques in the future. And, except for an often over-the-top music score, the film's soundtrack is great, creating a rich three-dimensional atmosphere to complement the imagery.

In the last scene, that old ovoid, still lying on the desk, cracks open again and a rather precociously ferocious T. rex baby pops out at us. Since Ally's gone, this has to be someone else's fantasy. Maybe it's ours. We're already worried about the sequel.

© 1998 Imax Corporation. Courtesy Blue Sky|VIFX.

Ally (Liz Stauber) is threatened by an Ornithomimus in T-Rex: Back to the Cretaceous *from Imax.*

*(from **DIARY on** page 1)*

aren't enough hours in the day. We can't work fast enough.

October 2

More scenarios. More versions. More spreadsheets. It's exhilarating to work with numbers this big. Scary, too, but I'm getting used to it fast. Reminds me of an ordinary production budget, but with more zeros. This pulls on all 23 years of my professional expertise, but I definitely feel up to the challenge. Good thing I'm bilingual – business and production. Now I just need some experienced, top-notch people who are hungry for a healthy change and up for a fun challenge. I know they're out there.

October 28

Interesting lesson. Most venture capital firms and entrepreneurial organizations are like lemmings – they only follow the latest hot financial fad. The current fads are high-tech and biomedical. Oh, and about 1% retail. That pretty much leaves LF out. At least this seems to be true in the Bay area. But by applying logic and the process of elimination, the characteristics of the investors we need are coming into clearer focus.

November 11

First break! Met with the founder of a multibillion-dollar education company. Got a list of good names. So *this* is how you do it. My network is good, but it's about to get a lot better.

November 18

Another break! An internationally recognized former management consultant and co-owner of a media-related firm finally agreed to a one-on-one intense session with me – for three hours! It was difficult, but incredibly rewarding. Gives me major insights and leads for next stage. It's encouraging to get the seal of approval as a "fresh and exciting" business concept from someone like him. I know I'm on the right track. Good. Now, show me the money.

November 19

Got some very interesting mail that completely validates this effort. Meetings as good as yesterday's are lined up for the next few weeks. This is a tiger by the tail!

How can next week be Thanksgiving? I have too much to do! Gotta focus. You may not hear from me for a while, but I will return.

Kay Voyvodich can be reached at kayv@mediamatters.com or 415-668-0879.

IAAPA '98 in Dallas

*(from **IAAPA** on page 1)*

tor on the floor, although Iwerks brought its Reactor traveling sim to the Magical Midway set up in the parking lot outside the Dallas Convention Center.

Imax announced a new ride simulator developed by **Douglas Trumbull** (formerly president of Imax's **Ridefilm** subsidiary) and **Hitachi Ltd.** The system is an electromechanical (as opposed to hydraulic) six-seat interactive capsule with video projection from five linked projectors. Each passenger has a control console with thumb switches and a large trackball for controlling the ride's action. The electronic base is said to be less expensive to purchase (under US$400,000) and maintain than comparable hydraulic units.

The system has not yet been named, but it will not receive the IMAX brand, since the company is acting only as marketer and distributor for Hitachi and Trumbull's **Entertainment Design Workshop**. Nevertheless, this marks the first foray into electronic projection for Imax, which will make its library of Ridefilm software available for the new system.

The system is not quite ready for the road. Two pods were on display, one an empty shell on a working motion base that was demonstrating the base's speed and range of motion, the other a static unit in which visitors could see a working display system. The partners say that once the integration of the software with the hardware is complete, the first installations will come in the second quarter of 1999. They expect to sell 300 units by 2002.

Iwerks had a large presence at the show, promoting its *Dino Island II-3D* ride (running in the Reactor outside the hall), the new 15/70 camera, and the newly finished 3D rig. Inside the booth was a rather tame walk-through presentation on video monitors promoting the company's capabilities.

The company announced a new eight-passenger simulator system, and several new TurboRide films: *Kid Coasters, 3D Mad Races,* and *Journey to the Center of the Earth.*

Showscan's spacious booth featured an open theater with large video projection of films from its library, including the newest, *Dynamite Train*. Several new films will be released for Showscan simulator theaters in 1999, including *Desperado*, based on the roller coaster of the same name at Buffalo Bill's Casino and Resort in Primm, NV. The film is being produced by former Showscan production exec **Peter Henton**. Also due in 1999 are *Street Fighter II, Hollywood Stunts* (by *Smokey and the Bandit* director Hal Needham), *Motion Mania, Scream Again, Space Warrior,* and others.

The Christie electronic 8/70 projector at IAAPA '98.

The company announced a deal with **Dynamic Digital Dimension, Inc.**, (formerly **Xenotech)** to convert some of its films to 3D. (More about this in next month's *MaxImage!*)

Toronto-based simulator company SimEx had a 70mm theater (without motion base) in its booth, showing *Mars, Seatrek, Wilderness Adventure,* and other titles.

MegaSystems, Inc., had a modest presence on the exhibit hall's lower level, displaying the dual-intermittent 8/70 projector described in *MaxImage!'s* report on the ISTC technical session (*November 1998*). The unit on the floor went directly from the trade show to be installed in a **Socal Theater** in Murrieta, CA.

IAAPA presented a number of awards for exhibits, products, and marketing efforts. Notable among these was **Rhythm and Hues** for Best Category One Exhibit (1 to 2 booths) and Imax Corporation for Best New Product, Major Theme/ Amusement Park Ride/Attraction, for ***Race for Atlantis***. In the Brass Ring Awards for marketing, the **Polynesian Cultural Center** in Laie, HI, and Imax Corporation were judged best in their categories for brochures and print advertising; **Kennedy Space Center** won awards for print advertising and media kits; Iwerks won first place and Imax won third place for media kits in the category of Industry Suppliers; **Moody Gardens** in Galveston, TX, received a second place award for television commercials; and Rhythm and Hues won for best sales presentation or promotional video.

Although there was little that was revolutionary or knock-your-socks-off amazing for the LF biz at this year's IAAPA, the trade show is always a blast for its sheer magnitude and excitement. *MaxImage!* ran into **Diane Carlson**, director of public programs at the **Pacific Science Center** in Seattle, who said, "I came here looking for the Next Big Thing, but I haven't found it." But she agreed that the show was worth the trip.

*(from **3D** on page 1)*

idly and individually adjusted to place the virtual focal point for that pixel at a different depth. The effect is to recreate the focus cues (but not the convergence cues) of the original scene.

Thus the system eliminates what Kirschenbaum calls "the junk on your head," the polarized, electronic, or anaglyph (red/blue) glasses that virtually all stereoscopic systems require. It also eliminates the headache and other discomfort that the lack of "sync" between convergence cues and focus cues in stereo 3D can cause, as well the muscle strain caused by bulkier headgear. The 3D effect is maintained for viewers at any angle from the screen. And unlike stereo systems, VisuaLABS' invention can provide 3D to people with sight in only one eye.

*(See **3D** on page 9)*

*(from **3D** on page 8)*

In direct-view devices such as monitors, the micro-optical array is simply placed directly over the picture tube. In projection systems, the device is placed in the projector's optical path, and a special overlay with a "computed holographic optical element" is placed on the projection screen. This transparent plastic layer maintains the virtual depth of each pixel in the image. A conventional video projector was successfully adapted earlier this year.

Kirschenbaum says that the micro-optical device is "highly scalable," making its adaptation to film a distinct possibility. He says that discussions along these lines are currently in progress with a company in the LF industry.

Another advantage of the system is that the amount of information needed for depth cues is substantially less than the two complete views of each scene that stereoscopy requires, making capture, storage, and playback significantly less expensive. Working with video systems, the company has found that it can encode depth information in unused portions of a conventional video signal, making it possible to use standard video recorders and other processing equipment. In a film application, a relatively narrow datastream would be needed, but this capability is already available in most LF systems.

Depth data can be derived from a second camera view of the scene while it is recorded, using software that VisuaLABS has developed. The company has also written programs that allow for the "conversion" of existing material.

In November, VisuaLABS announced Memorandum of Understanding with The Nanjing Panda Electronics Company of China to manufacture 3D television sets using the technology. Company representatives hinted that Chinese broadcasters would begin producing domestic programming for the sets, which, under the MOU, will not be exported.

VisuaLABS is traded on the Alberta Stock Exchange under the symbol VLI.

*(from **SHINDLER** on page 2)*

- Develop a set of formal proposals to be provided to prospective customers. This helps document what work will be done and under what terms;
- Establish the format, appropriateness, and timeliness of regular financial statements;
- Review of the types of financial information available. This includes the extent to which certain reports are distributed within the organization. Your employees should be entitled to see appropriate financial information: it helps them do their job, making your job easier;
- Preparation of documentation of the procedures in place as well as those recommended for an effective communications and control mechanism.

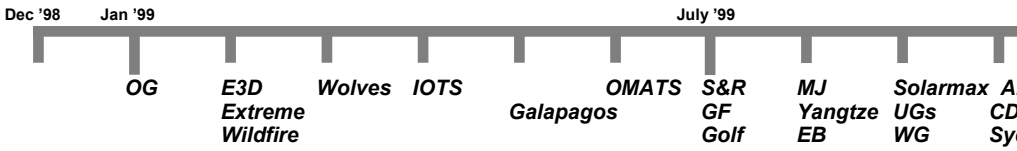
Obviously, this checklist does not apply in its entirety to all companies, but an effective review and implementation of appropriate changes will help long term.

When this is done throughout the LF food chain and many of the links are stronger, then we'll all be ready. Bring on the growth.

Marty Shindler is a management consultant who provides a business perspective to creative and technical companies. Marty may be reached at shindler@aol.com.

New and Future Theaters

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Nyack	IMAX Theatre at Palisade Center	USA	IMAX	1570	3D	9/25/98
La Coruna	Domus, Home of Mankind	Spain	unk	870	D	9/30/98
Rio	Cine IMAX	Brazil	IMAX	1570		10/1/98
Berlin Disc	Dicovery IMAX	Germany	IMAX	1570	3D	10/2/98
Columbus Mar	Marcus IMAX Theater	USA	IMAX	1570	3D	10/2/98
Mobile	Exploreum Museum of Science	USA	IMAX	1570		10/10/98
San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/31/98
Shreveport	Sci-Port Discovery Center	USA	IMAX	1570		11/15/98
Murrieta	Socal Theaters Murrieta	USA	Mega	870		11/25/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	11/26/98
Lincolnshire	Regal IMAX Theater	USA	IMAX	1570	3D/SR	12/1/98
Toronto FH	Famous Players Festival Hall	Canada	IMAX	1570	3D	12/1/98
Anchorage	CineVentures - Alaska	USA	unk	870		12/17/98
Miami	IMAX Theatre at Sunset Place	USA	IMAX	1570	3D	12/17/98
Richmond BC	Famous Players SilverCity	Canada	IMAX	1570	3D	12/18/98
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/98
Kofu	Yamanashi Youth Science Center	Japan	GOTO	1070		12/98
Lisbon	Lisbon Espinho	Portugal	Iwerks	870		12/98
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		12/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	1/10/99
Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D	2/12/99
London BFI	British Film Institute	England	IMAX	1570	3D	3/99
Los Angeles HH	Edwards IMAX Howard Hughes Ctr	USA	IMAX	1570	3D	3/99
San Francisco	Sony IMAX Theater	USA	IMAX	1570	3D	3/99
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Wash NMNH	Samuel C. Johnson IMAX Theater	USA	IMAX	1570	3D	3/99
Yountville	Magnum Cinema	USA	Mega	870		3/99
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		3/99
Dallas Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	3/99
Rochester Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Tulsa	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/99
Buffalo	Regal IMAX Theatre	USA	IMAX	1570	3D	3/31/99
Auckland	Cinema Plus IMAX Theatre	N. Z.	IMAX	1570	3D	4/99
Canary Islands	Museo del Ciencias et Tecnologia	Spain	CinMech	870		4/99
Frankfurt	Bofiscope IMAX Theater	Germany	IMAX	1570	3D	4/99
Vinhedo	Adventure Park	Brazil	Iwerks	870	3D	4/99
Addison	Marcus IMAX Theatre	USA	IMAX	1570	3D/SR	5/99
Dublin CA	Regal IMAX Theater	USA	IMAX	1570		5/99
Edinburgh	Virgin Cinemax	Scotland	Iwerks	870	3D	5/99
Edmonton FP	Famous Players SilverCity	Canada	IMAX	1570	3D	5/99
Mississauga	Famous Players Coliseum	Canada	IMAX	1570	3D	5/99
Montreal FP	Famous Players IMAX Theatre	Canada	IMAX	1570	3D	5/99
New Rochelle	Regal IMAX Theater	USA	IMAX	1570	3D/SR	5/99
Oklahoma City	Omniplex	USA	Iwerks	1570		5/99
Rome	Trevi Fountain Theater	Italy	Iwerks	870		5/99
Bournemouth	Sheridan IMAX Theater	England	IMAX	1570	3D	6/99
Kuwait City	Scientific Center	Kuwait	unk			6/99
Sacramento	Sacramento IMAX Theater	USA	IMAX	1570	3D	6/99
Sioux Falls	Kirby Science Discovery Center	USA	Iwerks	870		6/99
Surfers Paradise	Cinema Plus Surfers Paradise	Australia	IMAX	1570		6/99
Langley	Famous Players Colossus	Canada	IMAX	1570		7/99
Columbus COSI	Center of Science and Industry	USA	Iwerks	870	3D	9/99
Jackson MS	Davis Planetarium	USA	Iwerks	870		9/99
Montreal Sho	Showmax Theatre	Canada	Iwerks	1570		9/99
Providence	Providence IMAX Theatre	USA	IMAX	1570		9/99
Ankara	Transturk IMAX Theater	Turkey	IMAX	1570	3D	10/99
San Juan	San Juan IMAX Theater	USA	IMAX	1570		10/99
Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11/99
Kansas City Mus	Kansas City Museum	USA	Iwerks	1570	3D	11/99
Oakland	Science Theater	USA	Mega	870		11/99
Berlin Sony	Sony IMAX Theater	Germany	IMAX	1570	3D/HD	12/99
Boston NEA	New England Aquarium	USA	IMAX	1570	3D	12/99
Johannesburg	Johannesburg IMAX Theater	South Africa	IMAX	1570		12/99
Perth CP	Cinema Plus IMAX Theatre	Australia	IMAX	1570		12/99
Shanghai	Shanghai IMAX Theater	China	IMAX	1570	3D	12/99
Atlanta ST	Scitrek	USA	unk	1570		2000
Bethlehem	Discovery Ctr of Science & Technology	USA	Mega	870		2000
Buenos Aires	Cinemark IMAX Theater	Argentina	IMAX	1570	3D	2000
Calcutta	LF Theater	India	unk			2000
Fresno	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
Honolulu BM	Bishop Museum	USA	unk	1570		2000
Houston Edw	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
London SM	Science Museum	England	IMAX	1570	3D	2000
Los Angeles UC	Universal City IMAX Theater	USA	IMAX	1570	3D	2000
Madrid	IMAX Madrid	Spain	IMAX	1570	3D/HD	2000
Mexico City Cmk	Cinemark IMAX Theater	Mexico	IMAX	1570	3D	2000



Underlined titles are 3D

Olympic Glory
MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy. Release: Jan. 21, 1999.
- Principal photography is complete.
- November: Editing in Los Angeles.
- Premiere at Sony IMAX Theater in New York on Jan. 21, 1999.

Encounter in the 3rd Dimension
nWave Pictures, Iwerks Entertainment; distributor: nWave (15/70), Iwerks (8/70, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: Feb. 26, 1999.
- Film is complete.
- Opening at the California Science Center, Edwards Irvine, and Edwards Ontario theaters on Feb. 26, 1999.

Extreme
Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: February 1999 in Europe, March 1999 in North America.
- Picture is locked.
- November: Sound mixing.

Wildfire: Feel the Heat
Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; cinematographer: Rodney Taylor; line producer: Alex Ferguson; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski. Release: early 1999.
- Film is complete. Premiere date and location to be announced.

Wolves
National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer; narrator: Robbie Robertson. Release: March 1999.
- Picture is locked.
- December: Sound mixing continues at Sonolab in Montreal.

Island of the Sharks (wt)
Nova Large Format Films/Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.
- Principal photography is complete.
- December: Editing continues in Del Mar, CA.
- World premiere: April 21, 1999, Liberty Science Center, Jersey City, NJ.

Galapagos: The Enchanted Voyage
Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; script: Barry Clark; editor: James Lahti; producers: Giddings and Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. 3D. Release: late spring 1999.
- Principal photography is complete.
- December: Editing continues in Toronto.
- January – February: pickups in Galapagos and Florida.

The Old Man and the Sea
Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: Ogden Entertainment; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: June 1999.
- Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by February 1999.
- Live action photography is complete.
- December: Editing continues in Montreal.

Siegfried and Roy: The Magic Box
L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut. 3D. Release: July 1999.
- December: Shooting on the Mirage's stage in Las Vegas.
- February: Shooting on a stage in L.A.

Gold Fever
Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cinematographer: Rene Ohashi; narration writer: Stephen Low; producer: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: summer 1999.
- December: Studio and location work in Toronto; locations in Venice.
- Principal photography will wrap in December.
- Editing continues in Toronto.

Golf (wt)
JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: Jim Rutherford; executive producer: Ruffin Beckwith. Release: summer 1999.
- Shooting, temporarily on hold while the script is refined, will resume in early 1999.

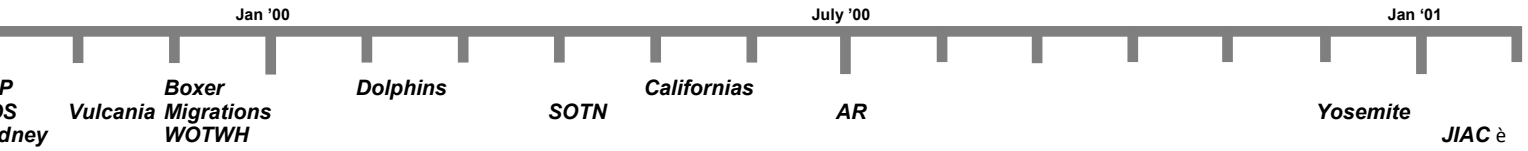
Michael Jordan: To The Max
Giant Screen Sports, James D. Stern Productions, NBA Entertainment; directors: Jim Stern, Don Kempf; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Jim Stern. Release: summer 1999.
- Completed filming in Chicago in November.
- Filming will resume when NBA lockout ends.

Yangtze: The Great River of China
Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: summer 1999.
- Shooting wrapped in October.

The Enchanted Billabong
ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: mid-1999.
- One third of 3D CGI work is done.

Solarmax
Heliograph Productions; distributor: tba; director: John Weiley. Release: September 1999.
- December: Filming at 5,500-year-old temple at Newgrange, Ireland.
- Future locations: Antarctica, Japan, Turkey.

Ultimate G's: Flying to the Extreme
Sky High Entertainment Productions; distributor: tba; director: tba; cinematographer: tba; writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: September 1999.
- December: Testing Iwerks 8/70 3D rig on Northern Lights aerobatic planes.
- January – February: Filming aerobatics over El Salvador.
- Premiere at GSTA conference in New York.



The World's Game

Giant Screen Sports, Shue Media, in association with ISL; director: Jonathan Hock; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: September 1999.

- March – May, 1999: filming in Brazil, USA, Japan, Europe, Africa.
- Premiere at GSTA meeting in New York.

Adventure Planet (aka *Alien Park*)

nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.

- Twenty minutes of animation is complete.
- December: Animation continues at Trix in Brussels.
- Film will be complete by LFCA conference in May, 1999.

Cirque du Soleil: Journey of Man

Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: fall 1999.

- November: filmed in redwood forest near Santa Cruz, CA.
- January: Las Vegas, Bahamas.

Sydney: Story of a City

Total Big Screen Productions; distributor: Total Big Screen Distribution; director: Bruce Beresford; cinematographer: Andre Fleruen; writer: John Izzard; composer: Nigel Westlake; producers: Philip Gerlach, Sue Milliken; starring Lucy Bell, Paul Mercurio. Release: fall 1998.

- November – December: Filming in Sydney.
- Shooting will wrap on Dec. 31, 1998.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Release: fall 1999.

- November: Filmed two Indonesian volcanoes: Rabul and Manam.
- January: Post-production begins.

The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late 1999.

- Computer animation is continuing at TFX Animation in Montreal.

Graphic Films, Inc.

Cinematographer Rodney Taylor filming crab migrations on Christmas Island for Migrations.

Migrations

Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.

- November: Red crabs and bird colonies at Christmas Island.
- February – March: Filming gray whales off Vancouver Island, Canada.

Wonder of the White Horses (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographer: Jack Tankard; sound designer: Peter Thillaye; associate producer: Di Roberts. Release: late 1999.

- October: filmed Lipizzan stallions in Vienna.
- Filming resumes in February, and continues through July 1999 in Vienna, Spain, Jordan, and Slovenia.

Dolphins (wt)

MacGillivray Freeman Films, National Wildlife Federation; distributor: MFF; director/cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill; producer: Alec Lorimore; executive producer: Chris Palmer. Release: February 2000.

- November: Shot off the coast of Southern California.
- December – January: Filming dusky dolphins off Patagonia, Argentina.

Symbol of the North (wt)

SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.

- February: Shooting in Northern Quebec and Labrador.

The Californias (wt)

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.

- November: Filmed in Mexico: La Paz, Baja California, Sea of Cortez.

American Road

Ideal Entertainment; distributor: Imax Corporation; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographers: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.

- October – November: filmed in Bar Harbor, ME, Newport, RI, Boston, MA, and other New England locations.
- Spring – Summer 1999: Filming throughout U.S.A.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.

- 20% of principal photography has been shot over the last 18 months.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.

- October: Filmed in Greenland.
- No further shooting scheduled yet.

Bookings: December 1998 by film

608 bookings of 74 films in 201 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	3/29/00	A
	Bangkok	11/27/98	5/31/99	
	Calgary EC	9/17/98	12/16/98	
	Cape Town	11/15/98	12/31/99	B
	Denver	10/9/98	2/11/99	B
	Fort Lauderdale	10/9/98	10/9/99	
	Hague	10/15/98	4/11/99	
	Houston MNS	10/10/98	1/31/99	A
	Las Vegas CP	10/19/98	4/19/99	
	Melbourne	6/26/98	5/31/99	
	Milwaukee	12/12/98	6/30/99	
	Montreal VP	10/23/98	4/11/99	
	Myrtle Beach	6/1/98	12/31/98	
	New York AMNH	9/26/98	6/4/99	
	Omaha	7/1/98	6/30/99	
	Perth Omni	7/4/98	2/28/99	A
	Portland	11/6/98	2/4/99	A
	Regina	12/15/98	10/1/99	
	Scottsdale	11/8/98	2/18/99	
	Sydney	6/4/98	5/31/99	
	Tempe	10/8/98	2/18/99	
	Winnipeg	7/1/98	12/31/98	
Africa	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Berlin Disc	10/2/98	12/31/98	B
	Boston MOS			S
	Cape Town	7/13/98		S
	Edmonton SSC	7/98	12/98	S
	Hampton	7/15/98		S
	Lubbock	11/4/98	2/28/99	A
	New Orleans	9/1/98	1/31/99	A
	Ontario Mills	7/2/98	6/30/99	E
	Perth Omni	2/98		B
	Reno FP	1/1/98		S
	Speyer Imax	9/16/95		B
	Stockholm	11/15/98		
	Sudbury			S
	Syracuse	9/12/98	1/31/99	
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa MOSI	12/19/97	9/30/99	S
	Tianjin	1/1/98	12/31/98	
	Tokyo IMAX	4/18/98		B
	Vancouver CN	5/1/98	12/31/98	B
	Winnipeg	8/20/97	12/31/98	
	Xalapa	7/1/98		A
Alamo	San Antonio	1/88	12/99	A
Alaska	Barcelona	9/98	3/99	
	Chiba City	4/1/98	3/31/99	A
	Hampton	9/19/98	1/7/99	A
	Hutchinson	11/13/98	5/30/99	A
	Jersey City	10/9/98	4/22/99	B
	Katoomba	12/19/97	12/18/98	B
	Nagasaki	10/2/98	3/31/99	A
	Nagoya OT	4/1/98	3/31/99	A
	Ontario Mills	11/26/98	3/25/99	E
	Orlando SC	12/1/98	3/31/99	B
	Perth Omni	1/98		B
	Poitiers Imax	2/98	12/98	A
	Quebec	10/27/98	2/22/99	
	San Diego RHF	3/6/98		S
	Sasebo	10/1/98	4/6/99	A
	Seattle Omni	11/1/98		
	Singapore SC	9/1/98	3/1/99	A
	Taipei MCRC	7/1/98	12/31/98	B
	Tijuana	7/25/98	1/9/99	
	Toronto OSC	3/6/98		S
	Vancouver CN	4/10/98	12/31/98	B
	Vantaa	9/1/98	8/31/99	A
	Winnipeg	12/1/97		S
Amazon	Apple Valley	9/1/98	2/99	B
	Boston MOS	9/25/98	1/99	A
	Edmonton SSC	10/9/98	2/8/99	
	Hastings	3/23/98	6/7/99	B
	Houston MNS	7/10/98	1/31/99	A
	Melbourne	2/98	12/98	
	Paris Def	9/11/98	1/11/99	
	Speyer Imax	11/14/97		B
	Taipei AM	1/25/98	1/31/99	B
	Vienna	10/9/98	1/7/99	E
Antarc	Bangkok	11/26/98		
	Berlin Disc	10/2/98		A
	Brussels	9/1/98	5/30/99	
	Coomera	12/97	12/98	
	Detroit	1/1/98	12/31/98	
	Hibbing	6/1/98	12/31/98	
	Perth Omni	2/92		S
	Reno NBS	6/19/98	1/99	S
ATSOT	Barcelona	5/97	12/98	
	Bochum	12/97	12/98	
	Dusseldorf	10/15/98		
	Halifax	9/8/98		
	London Troc	12/12/97	12/98	A
	Madrid	10/27/98		
	Montpelier	11/5/98	2/99	
	Munich	3/11/98	12/31/98	B
	New York Sony			B
	Oslo	9/28/98		
	Sinsheim	9/19/97		B
	Sydney	3/15/98		E
Beavers	Baltimore			S
	Barcelona	12/1/97	12/98	
	Berlin Disc	10/2/98		B
	Hamaoka	4/98	3/99	
	Lucerne	10/19/98	3/1/99	B
	Memphis Pink	10/17/98	1/30/99	A
	Munich			S
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Barcelona	2/22/95	12/31/98	
	Berlin Disc	10/2/98	10/1/99	A
	Dublin IRL	10/2/98	3/31/00	
	Honolulu DCI	1/1/97	12/31/98	
	Houston SCH	7/30/94	5/31/00	
	Munich	11/6/97	12/31/98	B
	Speyer Imax	5/18/95		S
	Stockholm	11/16/98	11/15/99	
	Sydney	1/7/98	1/28/99	B
Closed	Bradford	8/29/97	12/98	
	Castle Rock	11/1/98	4/30/99	
	Richmond VA	10/98	3/99	
CV	Calgary EC	3/21/97	12/31/98	
	Dayton	9/1/97	1/31/99	S
	Hague	6/10/97	12/31/98	A
	Hampton	9/19/98	1/7/99	B
	Hong Kong	2/10/98	9/16/99	B
	Leon	2/14/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	Speyer Dome	7/2/98	2/9/99	A
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
DIA	Duluth	6/6/98	6/30/99	
	Hampton	4/5/92	5/31/99	
	Honolulu DCI	3/15/92	12/31/98	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson		6/17/99	S
	KSC 1	7/21/85		A
	Lucerne	7/1/98	6/30/99	
	Quebec	9/24/98	12/13/98	S
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97	9/1/99	
	Taipei AM	2/4/97	2/4/99	
	Valencia Spn	4/17/98	4/16/00	
DIS	Calgary EC	1/1/98	12/31/98	
	Dayton	12/15/97	1/4/99	
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	Nagano Hot	12/19/98	5/10/99	
	Perth Omni	2/95		S
	Quebec	11/14/98	2/22/99	
	Speyer Dome	8/1/97		S
	Tampa MOSI	12/1/95	9/30/99	S
	Vancouver CN	10/7/97	12/31/98	
DOF	Dallas AA	1/93		
EMSH	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Anchorage	12/17/98	4/30/99	A
	Atlanta FMNH	4/98	12/31/98	A
	Barcelona	3/12/98	3/10/99	A
	Berlin Disc	10/2/98	4/1/99	
	Boston MOS	9/25/98	1/99	B
	Branson	5/98	4/99	B
	Cape Town	7/13/98		B
	Chattanooga	3/28/98	5/99	
	Chicago MSI	10/98	2/99	B
	Cleveland	3/27/98		A
	Columbus Mar	10/2/98	2/28/99	A
	Copenhagen	4/2/98	2/99	
	Detroit	5/15/98	8/31/99	
	Duluth	11/6/98	6/30/99	B
	Fort Lauderdale	7/3/98		B
	Gatlinburg	7/17/98	6/14/99	B
	Hague	4/23/98	4/22/99	
	Hampton	9/9/98	1/7/99	B
	Houston MNS	5/30/98		B
	Hull	10/10/98	3/15/99	A
	Hutchinson	10/1/98	3/11/01	B
	Johannesburg	11/1/98		
	Lincolnshire	11/13/98	3/1/99	
	Little Rock	5/16/98	12/31/98	
	London ONT	12/20/98		A
	Los Angeles CSC	10/16/98		A
	Louisville	10/7/98		B
	Lucerne	5/11/98		B
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Mexico City Pap	1/27/98	9/26/99	A
	Miami	11/1/98		
	Milwaukee	10/3/98	12/11/98	B
	Mobile	10/12/98	2/15/99	
	Monterrey	10/1/98	5/1/99	
	Myrtle Beach	7/1/98	7/31/99	
	Norwalk	6/19/98	12/31/98	A
	Nyack	9/98	12/31/98	
	Oslo	4/22/98	4/30/99	
	Paris Def	3/11/98	12/31/98	A
	Pensacola	3/6/98	3/31/99	B
	Philadelphia	4/3/98	1/1/99	A
	Pittsburgh	5/15/98	12/10/98	A
	Portland	11/6/98	2/4/99	B

Film	Theater	Open	Close	Status
	Quebec	6/23/98	7/14/99	A
	Regina	6/15/98		
	Reno FP	6/23/98	1/4/99	A
	Reno NBS	6/19/98	12/98	A
	Rotterdam	4/23/98		A
	Saint Augustine	4/15/98	1/1/99	
	Saint Louis SC	9/98	1/7/99	
	San Diego RHF	7/3/98	12/31/98	B
	San Jose	10/11/98		
	Seattle PSC	10/22/98	3/15/99	
	Sedona	7/1/98	9/15/99	B
	Speyer Imax	4/3/98		A
	Sydney	3/15/98	12/31/00	
	Taichung	7/1/98		A
	Tampa MOSI	11/20/98	9/30/99	B
	Toronto OSC	10/23/98	6/30/99	A
	Virginia Beach	10/1/98	2/1/99	
	Wash NASM	3/5/98	12/31/98	E
	Yellowstone	7/15/98	9/30/99	
	Zion	8/22/98	6/30/99	B
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	London ONT	6/1/97		S
	Lubbock	10/1/98	12/31/98	
	Winnipeg	3/10/93	12/31/98	
FP	Rio	10/31/98	10/31/99	
GAW	Saint Louis Arch	3/3/97	3/31/99	A
GBR	Philadelphia	11/13/98	1/14/99	B
GC	Alamogordo	10/1/98	12/31/98	B
	Cape Town	7/13/98		S
	Corsicana	8/1/98	2/1/99	
	Dusseldorf	7/98	1/16/99	
	Gatlinburg	7/17/98	6/30/99	A
	Grand Canyon	11/1/98	2/28/99	A
	Katoomba	7/9/98	1/9/99	
	Omaha	7/3/98	2/1/99	
	Oslo	5/98	8/1/99	
	Rio	10/31/98	10/31/99	
	Singapore DC	5/1/98	12/1/98	
	Speyer Imax	5/19/95		B
	Victoria	6/24/98	2/99	
GP	Atlanta FMNH	10/1/98	12/31/98	B
	Copenhagen	9/15/98		
	Denver	10/9/98	2/11/99	A
	Fort Worth	10/9/98	4/15/99	
	Hong Kong	9/1/98		
	Louisville	9/15/98		
	Milwaukee	10/3/98	5/14/99	
	Munich	6/98	12/98	B
	Philadelphia	9/10/98	3/11/99	A
	Pittsburgh	12/11/98	6/99	A
	Sendai CSC	11/7/98		
	Singapore SC	6/3/98	12/31/98	B
	Sudbury	9/8/98		A
	Taipei MCRC	11/5/98		
	Tampa MOSI	11/20/98	2/28/99	A
	Vancouver SW	11/6/98	3/14/99	A
	Vienna	10/9/98	1/7/99	B
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	
	Montreal VP	10/23/98		
	Sinsheim	5/15/98		A
	Tokyo IMAX	7/18/98	12/11/98	
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Barcelona	5/97		
	Coomera	6/98	1/99	
	Madrid	10/22/98	10/99	
	Puebla	10/98	5/99	
	Regina	10/10/98		B
	Taichung	7/1/97	12/31/98	B
Imagine	Bochum	10/16/98	12/31/99	
	Munich	11/27/97	12/31/98	B
	Tempe	10/1/98	3/31/99	
	Virginia Beach	4/1/98	4/30/01	
IN	Adelaide	12/1/98	1/31/99	
	Apple Valley	11/27/98	1/99	
	Atlanta FMNH	11/27/98	1/3/99	
	Branson	11/1/98	1/99	
	Brossard	12/4/98	1/99	

Film	Theater	Open	Close	Status
	Calgary EC	11/27/98	1/99	
	Charlotte	11/27/98	1/8/99	A
	Chicago NP	11/25/98	1/99	
	Dallas SP	11/25/98	1/5/99	B
	Edmonton SSC	11/30/98	1/99	
	Galveston	11/26/98	1/99	
	Indianapolis WR	11/27/98	1/3/99	A
	Irvine	11/26/98	1/99	
	Kansas City Zoo	11/26/98	1/99	
	Las Vegas Lux	11/26/98	1/99	
	Little Rock	11/20/98	1/99	
	Lubbock	11/20/98	1/99	
	New York Sony	11/26/98	1/99	
	Norwalk	11/27/98	12/31/98	B
	Ontario Edw	11/27/98	1/99	
	Oslo	12/1/98	1/99	
	Regina	11/28/98	1/99	
	San Antonio	11/13/98	1/99	
	Seattle PSC	11/27/98	1/99	
	Sinsheim	10/30/98	1/31/99	A
	Sudbury	11/26/98	12/26/98	
	Tempe	11/20/98	1/99	
	Toronto OP	11/26/98	1/99	
	Vancouver CN	11/27/98	12/17/98	A
	Virginia Beach	11/27/98	1/99	
	Winnipeg	11/20/98	1/99	
ITD	Adelaide	5/8/98	2/28/99	
	Apple Valley	3/29/97	3/29/02	A
	Barcelona	2/22/96	12/31/98	
	Chattanooga	4/1/97	5/3/01	B
	Fort Lauderdale	6/4/97	11/30/99	B
	Honolulu DCI	7/1/97	12/31/98	
	Irvine	1/1/98	12/31/98	S
	Kaohsiung	5/9/98	11/8/99	
	Las Vegas Lux	6/27/97	12/31/98	B
	London ONT	8/1/98		B
	Los Angeles CSC	10/16/98	5/31/99	S
	Munich	11/1/98	10/31/99	
	New York Sony			S
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Sinsheim	5/15/98	5/20/01	B
	Tempe	3/5/98	9/4/99	
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Bangkok	11/27/98	5/31/99	
	Barcelona	11/1/98	10/31/99	
	Indianapolis WR	8/7/97	8/15/01	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	London Troc	6/20/98	10/31/99	
	New York Sony	10/1/97	12/31/98	B
	Ontario Edw	7/1/98	12/31/98	
	Sinsheim	10/26/96	5/20/01	B
	Sydney	8/6/98	2/28/99	B
	Tokyo IMAX	4/18/98	12/11/98	A
	Yokohama	4/1/98	3/31/99	A
LB	Chattanooga	5/3/96	5/3/01	
	Munich	11/27/97	12/31/98	B
	Sinsheim	6/98	5/20/01	S
	Taejon Sci	7/1/97	6/30/99	
	Tempe	10/1/98	3/31/99	
	Vancouver CN	4/10/98	12/31/98	B
LS	Baltimore	10/2/98	2/4/99	A
	Berlin Disc	10/2/98		B
	Birmingham	12/98	4/30/99	
	Cape Town	11/27/98		A
	Dublin IRL	6/6/98	10/22/99	B
	Dusseldorf	7/16/98	1/15/99	
	Hastings	9/22/98	3/22/99	A
	Hastings	12/8/98	3/22/99	B
	Hutchinson		9/15/99	S
	Katoomba	6/6/98	2/19/99	
	Laie	5/1/95		A
	Madrid	4/1/98	3/1/99	
	Norfolk	6/1/94		A
	Ontario Mills	11/26/98	3/25/99	B
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Rochester MSC	9/1/98	1/1/99	

Film	Theater	Open	Close	Status
	Speyer Dome	11/19/97		B
	Sydney	7/22/98	1/22/99	
MG	London ONT	9/16/97		S
MOE	Aguascalientes	11/98	11/99	
	Brussels	12/31/98	6/30/99	
	Chicago MSI	10/98	1/99	A
	Dallas SP	9/25/98	9/5/99	A
	Hong Kong	11/4/98	3/4/99	
	Honolulu DCI	10/1/98	4/1/99	
	Hull	11/30/98	2/28/99	B
	Huntsville	11/27/98	1/3/99	
	Jersey City	10/9/98	4/22/99	A
	Mexico City Pap	7/6/98	3/5/99	A
	Montpelier	10/1/98		
	Munich	9/15/98	3/15/99	
	Ontario Mills	11/26/98	3/25/99	A
	Paris Def	10/21/98		
	Paris Geo	11/18/98		
	Saint Augustine	11/27/98	3/27/99	
	Saint Paul	11/20/98	5/6/99	
	San Simeon	11/22/98	4/22/99	
	Scottsdale	10/98		
	Tijuana	10/10/98	4/10/99	
	Toronto FH	12/19/98	7/18/99	
	Vancouver CN	11/27/98	12/17/98	B
	Vienna	10/9/98	1/7/99	A
	Winnipeg	10/1/98		
MOF	Brussels	10/21/98	4/20/99	
	Hastings	9/22/98	12/7/98	B
	Indianapolis CMI	9/11/98	1/15/99	
	Pensacola	11/8/96		A
	Pittsburgh	5/15/98	12/10/98	E
	Speyer Dome	12/5/97		A
	Sydney	9/27/98	1/31/99	
	Tempe	8/6/98	1/5/99	
	Victoria	10/1/98	8/30/99	
MOTM	Bochum	12/1/97	12/31/98	
	Cocoa	2/1/97	6/30/99	
	Dusseldorf	10/1/98	12/31/98	
	Houston MNS	7/10/98	1/31/99	S
	San Antonio	9/17/98	1/17/99	
MTA	Chattanooga	10/98		
	Chicago NP	7/1/98	12/98	
	Fort Lauderdale	10/98		
	Galveston	7/24/98		A
	Irvine	7/98	12/98	
	New York Sony	7/98	7/99	
	Ontario Mills	11/26/98	6/30/99	S
	Osaka SM	7/98	2/99	
MTM	Branson	3/1/98	4/30/00	B
	Dallas SP	9/25/98	7/99	B
	Edmonton SSC	1/9/98	12/31/98	
	Hampton	9/10/98	6/30/99	S
	Houston SCH	6/28/97	12/98	
	Huntsville	6/3/98	5/1/00	
	Hutchinson	11/14/97	12/31/98	B
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Poitiers Omni	2/1/98	2/28/99	
	Wash NASM	5/21/97		B
Niagara	Alamogordo	10/1/98	12/31/98	A
	Niagara	1/87		A
	Rio	10/31/98	10/31/99	
OTW	Seoul	9/5/98	4/2/99	A
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		A
ROF	Baltimore			S
	Dublin IRL	8/30/98	12/31/98	B
	Honolulu DCI	1/18/94		B
	Leon	8/98	7/99	
	Munich	9/1/98	12/31/98	S
	Orlando SC	12/1/98	3/31/99	A
	Perth Omni	10/91		S
	Speyer Dome	8/1/97		B
RSATM	Adelaide	10/1/98	2/28/99	E
	Bochum	6/15/98	6/14/00	E
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Montpelier	6/21/98	6/20/99	E
	Oslo	7/4/98	7/3/00	E
	Sydney	5/15/97	2/28/99	E

Film	Theater	Open	Close	Status
SC	Baltimore			S
	Boston MOS			S
SE	Apple Valley	3/29/97	3/29/00	
	Baltimore	3/1/97		S
	Detroit	9/2/97	6/30/99	B
	Huntsville	11/16/98	1/15/99	
	Memphis Pink	10/17/98	1/29/99	B
	Nagashima	9/1/98	8/31/99	
	Spokane	6/12/98	5/30/99	
	Sudbury	1/30/98	6/30/99	B
	Tampa MOSI	12/1/98	9/30/99	S
	Toronto OSC	5/31/97	3/31/02	B
	Vancouver SW	10/2/98	1/3/99	B
	Vaughan	12/18/98	6/18/99	
	Wash NASM	10/31/97	1/31/99	E
	Yellowstone	10/15/98	3/30/99	
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	11/1/98	2/28/99	A
SFTGS	Sydney	11/98	1/99	
SI	London ONT	12/97		S
	Mexico City Pap	5/1/98	1/26/99	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	6/30/99	B
	Calgary EC	3/16/95	12/31/98	
	Houston MNS	7/1/98	6/30/00	
	London ONT	12/1/96		S
Speed	Calgary SC	6/1/96		S
	Kurashiki	10/31/98	3/31/99	A
	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Albuquerque	9/26/98	3/12/99	A
	Baltimore	5/22/98		S
	Dallas SP	5/22/98		B
	Little Rock	8/28/98		
	Norwalk	6/19/98	12/31/98	B
	Orlando Muv	5/31/98	1/1/99	
	Phoenix	11/14/98		A
	Rochester MSC	3/13/98		
	San Diego RHF	10/23/98	1/31/99	A
	Speyer Imax	4/2/98		E
SSymph	Nagano Hot	10/96	12/98	A
T40	Branson	4/1/97	2/28/99	B
	Calgary EC	9/17/98	12/16/98	
	Halifax	5/27/98	12/31/98	B
	Indianapolis WR	7/7/98	12/31/98	B
	Las Vegas Lux	6/15/98	12/31/98	B
	Lucerne	10/9/98	10/1/99	A
	Vancouver CN	6/1/97	12/31/98	B
	Vancouver SW	7/15/98	3/14/99	E
Taiwan	Taichung	1/1/92		B
TBAA	Chicago MSI	2/1/96	2/00	S
	Phoenix	10/4/97	12/31/99	B
	Rio	10/31/98	10/31/99	
	Taejon MST	12/31/98	12/31/00	
TF	Dayton	1/1/97	12/31/99	
	Tampa MOSI	12/1/98	9/30/99	S
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A

Film	Theater	Open	Close	Status
TR	Aguascalientes	4/1/98	4/1/99	
	Baltimore	5/8/98	6/19/99	E
	Bogota	11/98	2/99	
	Boston MOS	10/28/98	6/30/99	B
	Branson	3/13/98	12/31/99	
	Charlotte	10/3/98	7/3/99	B
	Columbus Mar	11/13/98	3/31/99	A
	Copenhagen	12/97	9/99	
	Dublin IRL	8/15/98		
	Duluth	11/6/98	6/30/99	A
	Fort Lauderdale	7/3/98	1/21/99	A
	Galveston	5/23/98	10/26/99	B
	Hague	2/19/98	12/31/98	
	Halifax	5/22/98		
	Kansas City Zoo	10/31/98	1/99	A
	London ONT	8/21/98	12/20/98	A
	London ONT	12/20/98		B
	Lubbock	7/98		
	Oslo	7/98	11/99	
	Paris Def	6/98	1/99	
	Paris Geo	6/25/98	4/24/99	B
	Perth Omni	4/4/98	7/20/99	A
	Pittsburgh	12/11/98	12/10/99	E
	Regina	6/15/98		A
	Rotterdam	10/15/98	12/15/98	
	San Diego RHF	10/23/98	1/31/99	B
	Seville	7/98		
	Spokane	5/23/98		
	Toronto OSC	3/6/98	12/30/98	A
	Valencia Spn	3/98		
Trex	Adelaide	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Atlanta FMNH	12/25/98	12/31/99	
	Brisbane	12/23/98	11/14/00	
	Calgary EC	12/18/98	5/31/99	
	Chicago NP	11/13/98	10/31/99	
	Columbus Mar	12/25/98	6/30/99	A
	Copenhagen	11/27/98	5/15/00	
	Dublin IRL	12/26/98	6/25/99	
	Galveston	12/26/98	12/24/99	
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine	10/23/98	12/31/01	
	Lincolnshire	11/13/98	3/1/99	
	London Troc	11/27/98	10/31/99	
	Melbourne	12/3/98	11/14/00	
	Myrtle Beach	11/13/98	10/8/99	
	New York Sony	10/23/98	10/8/99	
	Ontario Edw	10/23/98	12/31/01	
	Orlando Muv	11/11/98	5/12/99	
	Portland	2/5/98	10/1/99	A
	Richmond BC	12/18/98	2/12/00	
	Sydney	12/3/98	11/14/00	
	Tokyo IMAX	12/4/98	3/31/99	
	Vancouver CN	12/18/98	6/30/99	
	Winnipeg	12/18/98	5/31/99	
TRF	Boston MOS			S
	Munich	12/98	6/99	

Film	Theater	Open	Close	Status
	Tampa MOSI	3/20/96	9/30/99	S
TTL	Baltimore			S
	Bogota	6/20/98	4/20/99	
	Boston MOS			S
	Dallas SP	9/24/98	6/20/00	S
	Halifax	9/19/98	12/18/98	
	Oulu	4/28/98	4/27/99	A
	Pittsburgh	9/7/98	12/10/98	E
	Shreveport	11/15/98	6/30/99	
	Tampa MOSI	7/1/95	9/30/99	S
VLBP	Shima	1/96	12/98	
WABOS	Perth Omni	11/1/97	2/28/99	
	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Anchorage	12/17/98	9/15/00	B
	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Cleveland	11/20/98	7/20/99	
	Honolulu DCI	1/15/97		B
	Kansas City Zoo	7/4/98	1/15/99	A
	La Coruna	10/1/98	9/30/99	
	Macon	5/10/97		
	Munich	1/3/97		B
	Omaha	3/1/97	12/1/98	A
	Phoenix	5/16/98	12/15/98	A
	Reno FP	6/13/98	6/30/99	S
	San Antonio	1/15/98	12/31/98	
	Seattle Omni	7/18/97		B
	Speyer Imax	6/27/97		A
	Sudbury	6/19/98	1/18/99	A
	Tampa MOSI	6/21/97	2/28/99	S
	Vancouver CN	11/27/98	12/17/98	B
	Victoria	6/24/98	2/12/99	
	Virginia Beach	12/20/96	12/20/98	
Wildfire	Houston MNS	6/98		B
WOC	Bochum	10/16/98		
	Chattanooga	10/10/98		
	Dusseldorf	7/16/98		
	Madrid	6/8/97		
	Melbourne	4/98		
	Montpelier	6/98	3/99	
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98		
Yell	Macon	1/20/97		
	Sudbury	6/19/98	12/20/98	B
	Yellowstone	5/94		A
ZC	Zion	11/1/98	3/31/99	A

December 1998 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	Everest	5/8/98	12/31/00	
	IN	12/1/98	1/31/99	
	ITD	5/8/98	2/28/99	
	RSATM	10/1/98	2/28/99	E
	Trex	12/10/98	11/14/00	
Aguascalientes	MOE	11/98	11/99	
	TR	4/1/98	4/1/99	
Alamogordo	GC	10/1/98	12/31/98	B
	Niagara	10/1/98	12/31/98	A
Albuquerque	SSpdwy	9/26/98	3/12/99	A
Anchorage	Everest	12/17/98	4/30/99	A
	Whales	12/17/98	9/15/00	B
Apple Valley	AEK	6/12/98	3/29/00	A
	Amazon	9/1/98	2/99	B
	IN	11/27/98	1/99	
	ITD	3/29/97	3/29/02	A
	SE	3/29/97	3/29/00	
	Trex	11/26/98	12/31/99	

Theater	Film	Open	Close	Status
Atlanta FMNH	Everest	4/98	12/31/98	A
	GP	10/1/98	12/31/98	B
	IN	11/27/98	1/3/99	
	Trex	12/25/98	12/31/99	
Baltimore	Africa			S
	Beavers			S
	LS	10/2/98	2/4/99	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	5/22/98		S
	TR	5/8/98	6/19/99	E
	TTL			S
Bangkok	AEK	11/27/98	5/31/99	
	Antarc	11/26/98		
	L5	11/27/98	5/31/99	
Barcelona	Alaska	9/98	3/99	
	ATSOT	5/97	12/98	
	Beavers	12/1/97	12/98	

Theater	Film	Open	Close	Status
	BP	2/22/95	12/31/98	
	Everest	3/12/98	3/10/99	A
	IA	5/97		
	ITD	2/22/96	12/31/98	
	L5	11/1/98	10/31/99	
	SOLOE	3/26/98	6/30/99	B
Beijing	Africa	8/25/97	8/25/99	A
Berlin Disc	Africa	10/2/98	12/31/98	B
	Antarc	10/2/98		A
	Beavers	10/2/98		B
	BP	10/2/98	10/1/99	A
	Everest	10/2/98	4/1/99	
	LS	10/2/98		B
Birmingham	LS	12/98	4/30/99	
Bochum	ATSOT	12/97	12/98	
	Imagine	10/16/98	12/31/99	
	MOTM	12/1/97	12/31/98	
	RSATM	6/15/98	6/14/00	E
	WOC	10/16/98		

Theater	Film	Open	Close	Status
Bogota	TR	11/98	2/99	
	TTL	6/20/98	4/20/99	
Boston MOS	Africa			S
	Amazon	9/25/98	1/99	A
	Everest	9/25/98	1/99	B
	SC			S
	TR	10/28/98	6/30/99	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Everest	5/98	4/99	B
	IN	11/1/98	1/99	
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/99	A
	T40	4/1/97	2/28/99	B
	TR	3/13/98	12/31/99	
Brisbane	Trex	12/23/98	11/14/00	
Brossard	IN	12/4/98	1/99	
Brussels	Antarc	9/1/98	5/30/99	
	MOE	12/31/98	6/30/99	
	MOF	10/21/98	4/20/99	
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	AEK	9/17/98	12/16/98	
	CV	3/21/97	12/31/98	
	DIS	1/1/98	12/31/98	
	IN	11/27/98	1/99	
	SOLOE	3/16/95	12/31/98	
	T40	9/17/98	12/16/98	
	Trex	12/18/98	5/31/99	
Calgary SC	Speed	6/1/96		S
Cape Town	AEK	11/15/98	12/31/99	B
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/27/98		A
	Whales	7/13/98		S
Castle Rock	Closed	11/1/98	4/30/99	
Charlotte	IN	11/27/98	1/8/99	A
	TR	10/3/98	7/3/99	B
Chattanooga	Everest	3/28/98	5/99	
	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	MTA	10/98		
	WOC	10/10/98		
Chiba City	Alaska	4/1/98	3/31/99	A
Chicago MSI	Everest	10/98	2/99	B
	MOE	10/98	1/99	A
	TBAA	2/1/96	2/00	S
Chicago NP	IN	11/25/98	1/99	
	MTA	7/1/98	12/98	
	Trex	11/13/98	10/31/99	
Cleveland	Everest	3/27/98		A
	Whales	11/20/98	7/20/99	
Cocoa	MOTM	2/1/97	6/30/99	
Columbus Mar	Everest	10/2/98	2/28/99	A
	TR	11/13/98	3/31/99	A
	Trex	12/25/98	6/30/99	A
Coomera	Antarc	12/97	12/98	
	IA	6/98	1/99	
Copenhagen	Everest	4/2/98	2/99	
	GP	9/15/98		
	TR	12/97	9/99	
	Trex	11/27/98	5/15/00	
Corsicana	GC	8/1/98	2/1/99	
Dallas AA	DOF	1/93		
Dallas SP	IN	11/25/98	1/5/99	B
	MOE	9/25/98	9/5/99	A
	MTM	9/25/98	7/99	B
	SSpdwy	5/22/98		B
	TTL	9/24/98	6/20/00	S
Dayton	CV	9/1/97	1/31/99	S
	DIS	12/15/97	1/4/99	
	TF	1/1/97	12/31/99	
Denver	AEK	10/9/98	2/11/99	B
	GP	10/9/98	2/11/99	A
Detroit	Antarc	1/1/98	12/31/98	
	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	LS	6/6/98	10/22/99	B
	ROF	8/30/98	12/31/98	B
	RSATM	10/30/98	10/29/99	E
	TR	8/15/98		
	Trex	12/26/98	6/25/99	
Duluth	DIA	6/6/98	6/30/99	
	Everest	11/6/98	6/30/99	B
	TR	11/6/98	6/30/99	A
Dusseldorf	ATSOT	10/15/98		
	GC	7/98	1/16/99	
	LS	7/16/98	1/15/99	
	MOTM	10/1/98	12/31/98	
	WOC	7/16/98		
Edmonton SSC	Africa	7/98	12/98	S
	Amazon	10/9/98	2/8/99	
	IN	11/30/98	1/99	
	MTM	1/9/98	12/31/98	
Fort Lauderdale	AEK	10/9/98	10/9/99	
	Everest	7/3/98		B
	ITD	6/4/97	11/30/99	B
	MTA	10/98		
	TR	7/3/98	1/21/99	A
Fort Worth	GP	10/9/98	4/15/99	
Galveston	IN	11/26/98	1/99	
	MTA	7/24/98		A
	TR	5/23/98	10/26/99	B
	Trex	12/26/98	12/24/99	
Gatlinburg	Everest	7/17/98	6/14/99	B
	GC	7/17/98	6/30/99	A
Grand Canyon	GC	11/1/98	2/28/99	A
Hague	AEK	10/15/98	4/11/99	
	CV	6/10/97	12/31/98	A
	Everest	4/23/98	4/22/99	
	TR	2/19/98	12/31/98	
Halifax	ATSOT	9/8/98		
	T40	5/27/98	12/31/98	B
	TR	5/22/98		
	TTL	9/19/98	12/18/98	
Hamaoka	Beavers	4/98	3/99	
Hampton	Africa	7/15/98		S
	Alaska	9/19/98	1/7/99	A
	CV	9/19/98	1/7/99	B
	DIA	4/5/92	5/31/99	
	Everest	9/9/98	1/7/99	B
	MTM	9/10/98	6/30/99	S
Hastings	Amazon	3/23/98	6/7/99	B
	LS	9/22/98	3/22/99	A
	LS	12/8/98	3/22/99	B
	MOF	9/22/98	12/7/98	B
Hibbing	Antarc	6/1/98	12/31/98	
Hong Kong	CV	2/10/98	9/16/99	B
	GP	9/1/98		
	MOE	11/4/98	3/4/99	
Honolulu DCI	BP	1/1/97	12/31/98	
	DIA	3/15/92	12/31/98	
	HH	12/2/91		A
	ITD	7/1/97	12/31/98	
	MOE	10/1/98	4/1/99	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	AEK	10/10/98	1/31/99	A
	Amazon	7/10/98	1/31/99	A
	Everest	5/30/98		B
	MOTM	7/10/98	1/31/99	S
	SOLOE	7/1/98	6/30/00	
	Wildfire	6/98		B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
	MTM	6/28/97	12/98	
Hull	Everest	10/10/98	3/15/99	A
	MOE	11/30/98	2/28/99	B
Huntsville	MOE	11/27/98	1/3/99	
	MTM	6/3/98	5/1/00	
	SE	11/16/98	1/15/99	
Hutchinson	Alaska	11/13/98	5/30/99	A
	DIA		6/17/99	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS		9/15/99	S
	MTM	11/14/97	12/31/98	B
Indianapolis CMI	MOF	9/11/98	1/15/99	
Indianapolis WR	IN	11/27/98	1/3/99	A
	L5	8/7/97	8/15/01	
	MTM	8/7/97	2/27/01	
	T40	7/7/98	12/31/98	B
	Trex	11/5/98	11/9/99	A
Irvine	IN	11/26/98	1/99	
	ITD	1/1/98	12/31/98	S
	MTA	7/98	12/98	
	Trex	10/23/98	12/31/01	
Jersey City	Alaska	10/9/98	4/22/99	B
	MOE	10/9/98	4/22/99	A
Johannesburg	Everest	11/1/98		
Kansas City Zoo	IN	11/26/98	1/99	
	TR	10/31/98	1/99	A
	Whales	7/4/98	1/15/99	A
Kaohsiung	HD	11/9/98	11/8/99	
	ITD	5/9/98	11/8/99	
	L5	11/9/97	5/8/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	GC	7/9/98	1/9/99	
	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Speed	10/31/98	3/31/99	A
La Coruna	Whales	10/1/98	9/30/99	
Laie	LS	5/1/95		A
	PO	1/96		A
Las Vegas CP	AEK	10/19/98	4/19/99	
Las Vegas Lux	IN	11/26/98	1/99	
	ITD	6/27/97	12/31/98	B
	T40	6/15/98	12/31/98	B
Leon	CV	2/14/98	2/12/99	
	ROF	8/98	7/99	
Lincolnshire	Everest	11/13/98	3/1/99	
	Trex	11/13/98	3/1/99	
Little Rock	CV	4/15/98	2/28/99	B
	Everest	5/16/98	12/31/98	
	IN	11/20/98	1/99	
	SSpdwy	8/28/98		
London ONT	CV	4/98	12/31/99	S
	Everest	12/20/98		A
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	SOLOE	12/1/96		S
	TR	8/21/98	12/20/98	A
	TR	12/20/98		B
London Troc	ATSOT	12/12/97	12/98	A
	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	Everest	10/16/98		A
	ITD	10/16/98	5/31/99	S
Louisville	Everest	10/7/98		B
	GP	9/15/98		
Lubbock	Africa	11/4/98	2/28/99	A
	FOK	10/1/98	12/31/98	
	IN	11/20/98	1/99	
	TR	7/98		
Lucerne	Beavers	10/19/98	3/1/99	B
	DIA	7/1/98	6/30/99	
	Everest	5/11/98		B
	RSATM	7/1/98		E
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/20/97		
Madrid	ATSOT	10/27/98		
	Everest	3/11/98	3/10/99	
	IA	10/22/98	10/99	
	LS	4/1/98	3/1/99	
	WOC	6/8/97		
Melbourne	AEK	6/26/98	5/31/99	
	Amazon	2/98	12/98	
	Everest	5/98	12/11/00	
	Trex	12/3/98	11/14/00	
	WOC	4/98		
Memphis Pink	Beavers	10/17/98	1/30/99	A
	SE	10/17/98	1/29/99	B
Mexico City Pap	Everest	1/27/98	9/26/99	A
	MOE	7/6/98	3/5/99	A

Theater	Film	Open	Close	Status
	SI	5/1/98	1/26/99	A
Miami	Everest	11/1/98		
Milwaukee	AEK	12/12/98	6/30/99	
	Everest	10/3/98	12/11/98	B
	GP	10/3/98	5/14/99	
Mobile	Everest	10/12/98	2/15/99	
Monterrey	Everest	10/1/98	5/1/99	
Montpelier	ATSOT	11/5/98	2/99	
	MOE	10/1/98		
	RSATM	6/21/98	6/20/99	E
	WOC	6/98	3/99	
Montreal VP	AEK	10/23/98	4/11/99	
	HD	10/23/98		
Munich	ATSOT	3/11/98	12/31/98	B
	Beavers			S
	BP	11/6/97	12/31/98	B
	GP	6/98	12/98	B
	Imagine	11/27/97	12/31/98	B
	ITD	11/1/98	10/31/99	
	LB	11/27/97	12/31/98	B
	MOE	9/15/98	3/15/99	
	ROF	9/1/98	12/31/98	S
	TRF	12/98	6/99	
	Whales	1/3/97		B
Myrtle Beach	AEK	6/1/98	12/31/98	
	Everest	7/1/98	7/31/99	
	Trex	11/13/98	10/8/99	
Nagano Hot	DIS	12/19/98	5/10/99	
	SSymph	10/96	12/98	A
Nagasaki	Alaska	10/2/98	3/31/99	A
Nagashima	SE	9/1/98	8/31/99	
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	Africa	9/1/98	1/31/99	A
New York AMNH	AEK	9/26/98	6/4/99	
New York Sony	ATSOT			B
	IN	11/26/98	1/99	
	ITD			S
	L5	10/1/97	12/31/98	B
	MTA	7/98	7/99	
	Trex	10/23/98	10/8/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	12/31/98	A
	IN	11/27/98	12/31/98	B
	SSpdwy	6/19/98	12/31/98	B
Nyack	Everest	9/98	12/31/98	
	ITD	9/25/98	1/20/00	
Omaha	AEK	7/1/98	6/30/99	
	GC	7/3/98	2/1/99	
	ITD	3/29/98	3/31/99	
	Whales	3/1/97	12/1/98	A
Ontario Edw	IN	11/27/98	1/99	
	ITD	11/26/97	12/30/99	B
	L5	7/1/98	12/31/98	
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	7/2/98	6/30/99	E
	Alaska	11/26/98	3/25/99	E
	LS	11/26/98	3/25/99	B
	MOE	11/26/98	3/25/99	A
	MTA	11/26/98	6/30/99	S
Orlando Muv	ITD	7/3/98	11/30/00	
	SSpdwy	5/31/98	1/1/99	
	Trex	11/11/98	5/12/99	
Orlando SC	Alaska	12/1/98	3/31/99	B
	ROF	12/1/98	3/31/99	A
Osaka SM	MTA	7/98	2/99	
Oslo	ATSOT	9/28/98		
	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	IN	12/1/98	1/99	
	LS	11/1/98	10/31/99	
	RSATM	7/4/98	7/3/00	E
	TR	7/98	11/99	
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	Amazon	9/11/98	1/11/99	
	Everest	3/11/98	12/31/98	A
	MOE	10/21/98		
	TR	6/98	1/99	
Paris Geo	MOE	11/18/98		
	TR	6/25/98	4/24/99	B
Pensacola	Everest	3/6/98	3/31/99	B
	MOF	11/8/96		A
Perth Omni	AEK	7/4/98	2/28/99	A
	Africa	2/98		B
	Alaska	1/98		B
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	TR	4/4/98	7/20/99	A
	WABOS	11/1/97	2/28/99	
Philadelphia	Everest	4/3/98	1/1/99	A
	GBR	11/13/98	1/14/99	B
	GP	9/10/98	3/11/99	A
	Seasons	9/11/98	11/12/99	B
Phoenix	SSpdwy	11/14/98		A
	TBAA	10/4/97	12/31/99	B
	Whales	5/16/98	12/15/98	A
Pittsburgh	Everest	5/15/98	12/10/98	A
	GP	12/11/98	6/99	A
	MOF	5/15/98	12/10/98	E
	TR	12/11/98	12/10/99	E
	TTL	9/7/98	12/10/98	E
Poitiers Imax	Alaska	2/98	12/98	A
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Portland	AEK	11/6/98	2/4/99	A
	Everest	11/6/98	2/4/99	B
	Trex	2/5/98	10/1/99	A
Puebla	IA	10/98	5/99	
Quebec	Alaska	10/27/98	2/22/99	
	DIA	9/24/98	12/13/98	S
	DIS	11/14/98	2/22/99	
	Everest	6/23/98	7/14/99	A
Regina	AEK	12/15/98	10/1/99	
	Everest	6/15/98		
	IA	10/10/98		B
	IN	11/28/98	1/99	
	TR	6/15/98		A
Reno FP	Africa	1/1/98		S
	Everest	6/23/98	1/4/99	A
	Whales	6/13/98	6/30/99	S
Reno NBS	Antarc	6/19/98	1/99	S
	Everest	6/19/98	12/98	A
Richmond BC	Trex	12/18/98	2/12/00	
Richmond VA	Closed	10/98	3/99	
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	10/31/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	LS	9/1/98	1/1/99	
	SSpdwy	3/13/98		
Rotterdam	Everest	4/23/98		A
	TR	10/15/98	12/15/98	
Saint Augustine	Everest	4/15/98	1/1/99	
	MOE	11/27/98	3/27/99	
Saint Louis Arch	GAW	3/3/97	3/31/99	A
Saint Louis SC	Everest	9/98	1/7/99	
Saint Paul	MOE	11/20/98	5/6/99	
San Antonio	Alamo	1/88	12/99	A
	IN	11/13/98	1/99	
	MOTM	9/17/98	1/17/99	
	Whales	1/15/98	12/31/98	
San Diego RHF	Alaska	3/6/98		S
	Everest	7/3/98	12/31/98	B
	SSpdwy	10/23/98	1/31/99	A
	TR	10/23/98	1/31/99	B
San Jose	Everest	10/11/98		
San Simeon	HCBTD			A
	MOE	11/22/98	4/22/99	
Sasebo	Alaska	10/1/98	4/6/99	A
Scottsdale	AEK	11/8/98	2/18/99	
	MOE	10/98		
Seattle Omni	Alaska	11/1/98		
	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Everest	10/22/98	3/15/99	
	IN	11/27/98	1/99	
Sedona	Everest	7/1/98	9/15/99	B
	Sedona	11/1/98	2/28/99	A
Sendai CSC	GP	11/7/98		
Seoul	OTW	9/5/98	4/2/99	A
Seville	TR	7/98		
Shima	VLBP	1/96	12/98	
Shreveport	TTL	11/15/98	6/30/99	
Singapore DC	GC	5/1/98	12/1/98	
Singapore SC	Alaska	9/1/98	3/1/99	A
	GP	6/3/98	12/31/98	B
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	IN	10/30/98	1/31/99	A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
	WOC	2/21/98		
Speyer Dome	CV	7/2/98	2/9/99	A
	DIS	8/1/97		S
	LS	11/19/97		B
	MOF	12/5/97		A
	ROF	8/1/97		B
Speyer Imax	Africa	9/16/95		B
	Amazon	11/14/97		B
	BP	5/18/95		S
	Everest	4/3/98		A
	GC	5/19/95		B
	SSpdwy	4/2/98		E
	Whales	6/27/97		A
Spokane	SE	6/12/98	5/30/99	
	TR	5/23/98		
Stockholm	Africa	11/15/98		
	BP	11/16/98	11/15/99	
Sudbury	Africa			S
	DIA	6/18/94	9/30/99	
	GP	9/8/98		A
	IN	11/26/98	12/26/98	
	SE	1/30/98	6/30/99	B
	Whales	6/19/98	1/18/99	A
	Yell	6/19/98	12/20/98	B
Sydney	AEK	6/4/98	5/31/99	
	ATSOT	3/15/98		E
	BP	1/7/98	1/28/99	B
	Everest	3/15/98	12/31/00	
	L5	8/6/98	2/28/99	B
	LS	7/22/98	1/22/99	
	MOF	9/27/98	1/31/99	
	RSATM	5/15/97	2/28/99	E
	SFTGS	11/98	1/99	
	Trex	12/3/98	11/14/00	
Syracuse	Africa	9/12/98	1/31/99	
	DIA	1/26/97	9/1/99	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon MST	TBAA	12/31/98	12/31/00	
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		A
	HH	10/17/97		
	IA	7/1/97	12/31/98	B
	Taiwan	1/1/92		B
Taipei AM	Amazon	1/25/98	1/31/99	B
	CV	2/4/97	2/4/99	
	DIA	2/4/97	2/4/99	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	Alaska	7/1/98	12/31/98	B
	GP	11/5/98		
Tampa MOSI	Africa	12/19/97	9/30/99	S
	DIS	12/1/95	9/30/99	S
	Everest	11/20/98	9/30/99	B
	GP	11/20/98	2/28/99	A
	SE	12/1/98	9/30/99	S
	TF	12/1/98	9/30/99	S
	TRF	3/20/96	9/30/99	S
	TTL	7/1/95	9/30/99	S
	Whales	6/21/97	2/28/99	S
Tempe	AEK	10/8/98	2/18/99	
	Imagine	10/1/98	3/31/99	
	IN	11/20/98	1/99	
	ITD	3/5/98	9/4/99	
	LB	10/1/98	3/31/99	
	MOF	8/6/98	1/5/99	
Tianjin	Africa	1/1/98	12/31/98	
Tijuana	Alaska	7/25/98	1/9/99	
	MOE	10/10/98	4/10/99	
Tokyo IMAX	Africa	4/18/98		B
	HD	7/18/98	12/11/98	
	L5	4/18/98	12/11/98	A
	Trex	12/4/98	3/31/99	
Toronto FH	MOE	12/19/98	7/18/99	

Theater	Film	Open	Close	Status
Toronto OP	IN	11/26/98	1/99	
Toronto OSC	Alaska	3/6/98		S
	CV	11/1/97	11/1/99	
	Everest	10/23/98	6/30/99	A
	SE	5/31/97	3/31/02	B
	TR	3/6/98	12/30/98	A
Valencia Spn	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	Africa	5/1/98	12/31/98	B
	Alaska	4/10/98	12/31/98	B
	DIS	10/7/97	12/31/98	
	IN	11/27/98	12/17/98	A
	ITD	3/1/97	12/31/99	B
	LB	4/10/98	12/31/98	B
	MOE	11/27/98	12/17/98	B
	T40	6/1/97	12/31/98	B
	Trex	12/18/98	6/30/99	
	Whales	11/27/98	12/17/98	B
Vancouver SW	GP	11/6/98	3/14/99	A
	SE	10/2/98	1/3/99	B
	T40	7/15/98	3/14/99	E

Theater	Film	Open	Close	Status
Vantaa	Alaska	9/1/98	8/31/99	A
Vaughan	SE	12/18/98	6/18/99	
Victoria	GC	6/24/98	2/99	
	MOF	10/1/98	8/30/99	
	Whales	6/24/98	2/12/99	
Vienna	Amazon	10/9/98	1/7/99	E
	GP	10/9/98	1/7/99	B
	MOE	10/9/98	1/7/99	A
Virginia Beach	EOTS	4/1/98	4/30/01	
	Everest	10/1/98	2/1/99	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	IN	11/27/98	1/99	
	ITD	6/15/96	4/30/01	
	Whales	12/20/96	12/20/98	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	Everest	3/5/98	12/31/98	E
	MTM	5/21/97		B
	SE	10/31/97	1/31/99	E
	TF	7/1/76		A
Winnipeg	AEK	7/1/98	12/31/98	
	Africa	8/20/97	12/31/98	

Theater	Film	Open	Close	Status
	Alaska	12/1/97		S
	FOK	3/10/93	12/31/98	
	IN	11/20/98	1/99	
	MOE	10/1/98		
	Trex	12/18/98	5/31/99	
Xalapa	Africa	7/1/98		A
Yellowstone	Everest	7/15/98	9/30/99	
	SE	10/15/98	3/30/99	
	Yell	5/94		A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Zion	Everest	8/22/98	6/30/99	B
	ZC	11/1/98	3/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
DOF	Dream of Flight	1993	870	
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
IN	IMAX Nutcracker, The	1997	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM

Film	Title	Year		Dist
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	
SFTGS	Search for the Great Sharks	1992		SMM
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
Taiwan	Taiwan	1992		
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

December 1998 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
65	Everest	12	DIA	8	WOC	3	Yell	1	Heart
31	IN	12	L5	7	RSATM	2	HH	1	MG
30	TR	12	MTM	6	IA	2	SC	1	OTW
25	Trex	11	CV	6	LB	2	WABOS	1	Ozarks
24	MOE	10	Amazon	5	MOTM	1	Alamo	1	PO
23	AEK	10	DIS	4	HD	1	DOF	1	Seasons
23	Africa	10	SSpdwy	4	Imagine	1	EMSH	1	Sedona
23	Alaska	9	BP	4	SOLOE	1	EOTS	1	SFTGS
21	ITD	9	MOF	4	TBAA	1	Flyers	1	SSymph
20	Whales	9	TTL	4	TF	1	FMHG	1	Taiwan
19	LS	8	Antarc	3	FOK	1	FP	1	VLBP
17	GP	8	Beavers	3	Niagara	1	GAW	1	WATE
14	SE	8	MTA	3	SI	1	GBR	1	Wildfire
13	GC	8	ROF	3	Speed	1	HC	1	ZC
12	ATSOT	8	T40	3	TRF	1	HCBTD		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

American Museum of Natural History
79th Street and Central Park West
New York, NY 10024 USA
Tel: 212-769-5000
Fax: 212-769-5233
http://www.amnh.org/

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

Blue Sky/VIFX
5333 McConnell Ave
Los Angeles, CA 90066-7025 USA
Tel: 310-822-8872
Fax: 310-821-1012
http://www.vifx.com

California Science Center
700 State Drive
Los Angeles, CA 90037 USA
Tel: 213-744-7400
Fax: 213-744-2034
http://www.casciencectr.org/index2.html

Center of Science and Industry, Columbus
280 East Broad Street
Columbus, OH 43215-3704 USA
Tel: 614-228-2674
Fax: 614-228-6363
http://cosi.org/

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-229-1440
Fax: 714-229-7128
http://www.christieinc.com

Cinema Plus IMAX Theatre Bangkok
41-45 Ramkambaeng Road
Ramkambaeng
Bangkok, 10240 THAILAND
Tel: +662-732-0755
Fax: +662-732-0754
http://www.imax.com.au/theatres/index.html

Cinemark USA, Inc.
7502 Greenville Ave., Suite 800
Dallas, TX 75231 USA
Tel: 214-860-0760
Fax: 214-696-3946
http://www.cinemark.com/

CineVentures - Alaska
PO Box 92287
Anchorage, AK 99509-2287 USA
Tel: 907-563-9171
Fax: 907-563-9182

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Discovery Channel Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824
http://www.discovery.com/

DreamWorks SKG
100 Universal Plaza, Bungalow 477
Universal City, CA 91608
Tel: 818-733-7000
Fax: 818-733-9918

Dynamic Digital Depth, Inc.
41 Walters Drive, Suite 1
Osborne Park
Perth, WA 6017 AUSTRALIA
Tel: +61-9446-3366
Fax: +61-9446-3340
http://www.xenotech.com.au/

Edmonton Space and Science Centre
11211 142nd Street
Edmonton, AB T5M 4A1 CANADA
Tel: 403-452-9100
Fax: 403-455-5882
http://www.planet.eon.net/~essc/start.html

Entertainment Design Workshop, LLC
PO Box 1250
1375 Boardman Street
Sheffield, MA 01257 USA
Tel: 413-229-3101
Fax: 413-229-3270
http://www.edesignw.com

Extreme Productions
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Gold Fever Films, Inc.
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 213-851-4100
Fax: 213-851-4103

Groupe 47 **G47**
42 ave de Bourbon, St. Gilles les Bain
Ile de la Reunion, 97434 FRANCE
Tel: +33-2-6224-4893
Fax: +33-2-6224-4999

Harkness Screens
10 Harkness Blvd
Fredericksburg, VA 22401 USA
Tel: 540-370-1590
Fax: 540-370-1592

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250

Hitachi, Ltd.
6, Kanda-Surugadai 4-chome
Chiyoda-ku
Tokyo, 101-8010 JAPAN
Tel: +81-3-5294-2076
Fax: +81-3-3258-1308

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Howard Hall Productions
2171 La Amatista Road
Del Mar, CA 92014 USA
Tel: 619-259-8989
Fax: 619-792-1467

Imagine If
429 Swan Street
Richmond, VIC 3121 AUSTRALIA
Tel: +61-3-9429-5233
Fax: +61-3-9429-3300

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

International Association of Amusement Parks and Attractions
1448 Duke Street
Alexandria, VA 22314 USA
Tel: 703-836-4800
Fax: 703-836-4801

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

Kennedy Space Center Visitor Center
SR 405- Mail Code: DNPS
Kennedy Space Center, FL 32899 USA
http://www.kscvisitor.com/

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

Media Technology Source, Inc.
10501 Florida Avenue South
Minneapolis, MN 55438 USA
Tel: 612-829-0161
Fax: 612-829-0166
http://www.mediatechsrc.com/

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

MegaSystems, Inc.
110 Riberia Street
St. Augustine, Fl 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
http://www.870.com/

Miramax Films
375 Greenwich Street
New York, NY 10013 USA
Tel: 212-941-3800
Fax: 212 941 3949
http://www.miramax.com

Moody Gardens
One Hope Boulevard
Galveston, TX 77554 USA
Tel: 409-744-4673
http://www.moodygardens.com/core/index.html

MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
http://www.nasm.edu

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Geographic Television
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
http://www.nationalgeographic.com/main.html

National Museum of Natural History
10th St. and Constitution Ave., NW
Washington, DC 20560 USA

National Wildlife Productions
8925 Leesburg Pike
Vienna, VA 22184 USA
Tel: 703-790-4077
Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

New Mexico Museum of Natural History
1801 Mountain Road, NW
Albuquerque, NM 87104-1375 USA
Tel: 505-841-2890
Fax: 505-841-2811
http://www.nmmnh-abq.mus.nm.us/nmmnh/NMMNH.html

Northern Sun Productions
8271 Melrose Avenue, Suite 200
Los Angeles, CA 90046 USA
Tel: 323-655-0593
Fax: 323-655-7302

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777
Fax: 617-787-7843
http://www.wgbh.org

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402 USA
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Pacific Data Images
3101 Park Boulevard
Palo Alto, CA 94306 USA
Tel: 650-846-8100
Fax: 650-846-8101
http://www.pdi.com/

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Polynesian Cultural Center
55-370 Kamehameha Highway
Laie, HI 96762 USA
Tel: 808-293-3011
Fax: 808-293-3112
http://www.polynesia.com

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-847-9068

Productions Pascal Blais, Inc.
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Rhythm and Hues
5404 Jandy Place
Los Angeles, CA 90066 USA
Tel: 310-448-7500

Directory

Fax: 310-448-7600
http://www.rhythm.com/

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Science Museum of Minnesota **SMM**
101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 612-221-4504
Fax: 612-221-9433
http://www.smm.org/

SDA Productions
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315 USA
Tel: 310-558-0150
Fax: 310-559-7984

SimEx Inc.
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment Productions
Place du Canada, Suite 1070
1010 de la Gauchetiere Ouest
Montreal, QC H3B 2N2 CANADA
Tel: 514-878-8011
Fax: 514-878-8033

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

TAARNA Studios
305 del la Commune Wet
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

VisuaLABS, Inc.
#10 - 2915 10 Ave NE
Calgary, AB T2A 5L4 CANADA
Tel: 403-571-9109
http://www.visualabs.com

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Wolfco Productions, Inc.
275 St. Jacques West, Suite 20
Montreal, QC H2Y 1M9 CANADA
Tel: 514-842-4117
Fax: 514-842-8608

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Classifieds

POSITION OPENINGS

Projectionist, Jersey City, NJ

Liberty Science Center, "Where Science = Fun," is one of the nation's top science education museums, as well as the home of the world's largest OMMIMAX theater.

We seek a skilled, detail-oriented individual to operate our state-of-the-art IMAX motion picture projection equipment and perform routine maintenance and film handling procedures. A technical background and 35mm or IMAX experience are necessary. Familiarity with electrical and/or mechanical principles and strong trouble-shooting and problem-solving skills are also essential.

LSC offers a comprehensive salary/benefits package in an exciting environment. Candidates must be willing to work flexible hours. Full- and part-time shifts are available. EOE, M/F/V/D

Please forward resume with salary requirements to:
Liberty Science Center
HR Dept. PM
251 Phillip Street
Jersey City, NJ 07305
Fax (201) 432-5111

Projectionist, Anchorage, AK

Employment opportunity for experienced **8/70 Projectionist**. Summer employment in Anchorage, Alaska from May 15 to September 15, 1999, with opportunity for permanent assignment as technical manager.

Will consider husband/wife team with operations experience.

Mail or fax resume to:
CineVentures – Alaska
P.O. Box 92287
Anchorage, AK 99509-2287
Phone: 907-563-9171
Fax: 907-563-9182

Theater Manager; Lead Projectionist, Sioux Falls, SD

The Kirby Science Discovery Center, a new 65,000-square-foot facility opening in May 1999, seeks energetic, experienced individuals for **Theater Manager** and **Lead Projectionist** positions. The 180-seat domed theater will utilize 8/70 projection technology. The positions will be filled three to four months prior to opening.

To apply, send a letter of interest, resume, and salary requirements to:
Steve Bishop
Director, Kirby Science Discovery Center
P.O. Box 984
Sioux Falls, SD 57101-0984
Phone: 605-367-7397
Fax: 605-367-7399

Multiple positions, multiple locations, U.S.

Regal Cinemas, Inc., the world's largest movie chain, is expanding into the large format industry. Regal Cinemas is building ten 3D/PSE IMAX theaters and is looking for **General Managers** and **Managers of Projection Operations**. If you have a winning attitude and are looking for an exciting career in the large format industry with the world's largest theater chain, or perhaps you know someone who is qualified and would be interested in exploring this opportunity. They could be someone who has impressed you, but there is no room in your organization for him or her. Or it could be a person you know having greater potential than his or her current position offers. Please send resume to us.

Resumes can be submitted by e-mail, fax, or mail.
Regal Cinemas - IMAX
Attn: Director of IMAX Operations
7132 Commercial Park Dr.
Knoxville, TN 37918
423-922-1123, ext 410
Fax: 423/925-9636
Regalimax@regalcinemas.com

Classified Advertising is accepted in the category of Employment.

The rate for organizations wishing to post job opening announcements is US$0.50 per word.

There is no charge for individuals to post an ad in the "Position Wanted" category.

E-mail: ads@cinergetics.com
Fax: 410-997-2786

MaxImage! SUBSCRIPTION ORDER FORM

Enter my one-year subscription (12 monthly issues) to MaxImage! for US$277. ($US337 outside North America).
I understand that if at any time I am not completely satisfied I can receive a refund of my full subscription price.

o Bill me o Visa o Mastercard o AmEx o Check o Purchase Order
Credit card account: _____ exp _____

Name *(please print)* _____ Title _____
Company _____ Phone number _____
Address _____ Fax number _____
City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

MaxImage! 5430 Lynx Lane · Suite 223 · Columbia, MD 21044 USA · (410) 997-2780 · Fax: (410) 997-2786 · orders@cinergetics.com

SHORTS

Imax may team with DreamWorks

Imax Corporation is rumored to be talking to **DreamWorks SKG** about partnering to create a 3D LF version of *Shrek*, DreamWorks' next CGI feature, according to a story in *Variety* by Eric Olson. (Several other rumors tying Imax to Hollywood studios are circulating. *See page 4.*)

MaxImage! learned last month that there had been talk between Imax and **Pacific Data Images**, DreamWorks' animation house, of converting *Antz*, the studio's first animated feature, to LF, but that plan came to naught.

Once a computer-generated film has been produced, it is relatively simple, albeit not necessarily cheap, to "re-purpose" it for another format, including 3D. Resolution must be increased substantially for the 15/70 frame, and the second eye view must be interpolated for stereoscopic 3D. All this requires significant amounts of computer power.

According to the *Variety* article's sources, the two companies have not yet decided whether to create the conventional and 3D versions of *Shrek* simultaneously, or to let Imax convert the finished product. The film is set for a 2000 release.

Nova to shoot Antarctic films

Nova Large Format Films and **White Mountain Films** will produce an LF film about the 1914 expedition to cross Antarctica led by English explorer Ernest Shackleton. After being trapped in pack ice for ten months, Shackelton's ship was crushed by the ice, forcing the team of 27 men to survive another ten months on the ice and in open lifeboats at sea. Remarkably, not one man died during the 590-day ordeal.

Directed and produced by **George Butler**, and co-produced by **Caroline Alexander** and **Louise Rosen**, the US$4.5 million 2D LF film will start shooting in the Antarctic in April, for a summer 2000 release. **Susanne Simpson** is executive producer, and **Paula Apsell** is executive in charge of production. Nova is in negotiations for distribution rights.

A separate film for Nova's television series will also be produced by the team. Both films will be based on Alexander's book, *The Endurance: Shackleton's Legendary Antarctic Expedition.* An exhibition of the same name, curated by Alexander, opens at the **American Museum of Natural History** in New York in April.

SMM to make LF film with Goodall

The **Science Museum of Minnesota** is developing ***Jane Goodall's Wild Chimpanzees***, an LF film featuring the famed naturalist. **NationsBank** is a major sponsor of the project, which will be filmed largely in Tanzania.

L-Squared takes on an apprentice

L-Squared Entertainment, the Santa Monica production company formed by director **Brett Leonard** and producer **Michael Lewis**, has started an apprenticeship program to "nurture and develop emerging talent in large-format filmmaking." **Marc Marriott**, a graduate of UCLA's film school, is the project's first apprentice, and will work on the company's current production, ***Siegfried and Roy: The Magic Box***. The film is being directed by Leonard, co-produced by Leonard and Lewis, and will be distributed by **Imax Corp**.

Marriott's UCLA thesis film, *The Snow Child*, has won a Collegiate Emmy and an award at the Heartland Film Festival, and is currently being shown on the Sundance Channel on cable.

Bangkok theater opens

Cinema Plus Pty's first LF theater outside Australia opened in Bangkok, Thailand, on Nov. 26 with ***Africa's Elephant Kingdom*** and innovative marketing and outreach campaigns. Theater manager **Jim Patterson** tells *MaxImage!* that a contest to find the largest elephant in the country brought the three finalists to the theater for a photo-op, and that film sponsor **Pepsi** will promote the theater on every can of the soda sold in Thailand.

The theater will be named for the **Krung Thai Bank**, whose chairman, Khun Mechai, is supporting a marketing program for the theater in the bank's 654 branches as well as an extensive educational outreach program that will actively bring children from the region's poorer schools to the theater.

The IMAX theater is part of a complex that includes 14 conventional theaters, dining, shops, and bowling.

DDD demos glasses-free 3D game

Dynamic Digital Depth, Inc., (formerly known as **Xenotech, Inc.**) showed a 3D video arcade game system at the **IAAPA** conference (*see page 1*) that permits users to see 3D images without glasses. The system precisely tracks the player's eye and head movements, then adjusts the positions of two video projectors throwing stereoscopic images onto a retroreflective screen in such a way that each eye sees only one image. Although the 3D effect is visible only to one player, multiple consoles can be linked together electronically to permit multi-person play. (This system works on a different principle than the device described in the article on page 1.)

NM theater breaks ground

The **New Mexico Museum of Natural History and Science** in Albuquerque broke ground in late October for a new 8/70 theater that will replace its existing nine-year-old facility. The new theater, equipped with an **Iwerks Linear Loop** projector, will have 278 seats, nearly three times the existing house's capacity. The new theater will be 3D capable, and will open in August 1999 with ***Everest***.

The Oct. 29 groundbreaking ceremony was attended by U.S. Senator Pete Domenici and Lt. Governor Walter Bradley.

Universal to build IMAX 3D in LA

Universal Studios CityWalk in Los Angeles will break ground in 1999 for an IMAX 3D theater that will open in early 2000. The 500-seat theater will be part of the existing Universal City 18-plex, which will be renovated at the same time. With a 59x81 ft. (18x24.5 m) screen, the theater will be the third LF house in Los Angeles, after the **California Science Center**, which opened its new 3D theater in February 1998, and the **Edwards IMAX Theater** at the Howard Hughes Center, which is set to open next March.